THE JAPAN MAGAZINE

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A COLOR PRINT FROM A PAINTING BY KUNISADA

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THE JAPAN MAGAZINE

VOLUME FIVE OCTOBER, 1914 NUMBER SIX

AN UKIYO-E ARTIST

By F. YAMAZAKI

JAPANESE pictorial art, which had long been wrapt up in the swaddling clothes of medieval conventionality, broke away and entered upon a natural and popular course in the *Ukiyo-e* school of painters. The beginning of the popular movement may be traced back as far as the end of the sixteenth century when a painter named Iwasa Matahei began to produce his quaint sketches known as the *Otsu-e*. Then came artists like Hishigawa Monorobu and Hanabusa Itcho whose popular book illustrations added further vividness to the realistic style. The appearance of a master like Okyo afforded another striking example of the trend toward nature in Japanese art, though none of his pupils equalled their master in evasion of the old conventionalities. But the artisan school of painters had come, and come to stay, and their pictures of the life around them had a tremendous vogue among the people. They drew life as they saw it; and it was the quaint and picturesque society of the later Tokugawa days, best known perhaps in pictures from the brush of the great Hokusai.

In the time of which we write, however, most of the great masters of the *Ukiyo-e* school had passed away. Hokusai and Utamaro, Utagawa Toyokuni and Keisai Eisen were no more. The only star yet lingering above the horizon was the one of whom this essay treats, Utagawa Kunisada. Born in the suburbs of old Yedo in 1736 his real name was Tsunoda Shozo; and his father was a poet who wrote *haiku* verse of some merit. The boy was early enamoured of the *Ukiyo-e* artists and went on with his sketches and drawings of pretty girls and popular actors even without a teacher. His abilities were admired even from the beginning. Later when he entered the studio of the great Toyukuni, the master was astonished at the genius of his pupil. In 1807 the young artist drew the illustrations for a novel called Imoseyama Monogatari written by Santo Kyoden, not, however, without some suggestions from his master. His first picture was one of a famous actor, Nakamura Utayemon, of Osaka, who had come up to Yedo in that year. This effort at once won popular approval.

Utagawa Kunisada was not one who could dash off a picture at a sitting: he took great pains to aim at perfection and make his aim sure. He devoted much

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time to studying the customs and manners of the people around him, the features and types of localities and classes. One could tell from the face of his *geisha* just what locality they hailed from. Various anecdotes are still told to show how asiduous he was in straining after accuracy of conception and execution. On a certain evening he went out and did not return for some time. At midnight his wife was feeling rather anxious as to the whereabouts of her husband, when she heard a noise; and who should step into her presence but a robber. The terrified woman was speechless and knew not what to do. Seeing her helpless predicament, the intruder removed his mask and entreated the lady not to be afraid. Her surprise can be imagined when she saw that the robber was no other than her own husband. Greatly taken back by the strange action of her husband she wholly failed to appreciate the trick and began to weep sorely. Stranger still the artist paid no attention to her sorry condition but at once took paper and pencil and proceeded to work on a drawing. As dawn appeared Kunisada had finished his sketch and the world was charmed with the wonderful depiction in *Ukiyo-e* style of a "woman frightened by a robber." It seems he had been asked to attempt such a sketch, but having never seen anything of the kind, was at a loss just how to go about it, when the thought struck him that he could have his wife act the part and give him the necessary impression. When the public learned how the idea had been suggested to the artist, the resulting picture became all the more famous, nor was the painter's reputation diminished. The picture was bought by a coinnoisseur for a great sum.

In 1843 when the artist was 58 years of age his master passed away and left him his great name, upon inheriting which Kunisada's joy was complete. In reality he was Toyokuni the 3rd, for an older pupil played him the trick of marrying the widow of Toyokuni the 1st, who accorded her new spouse the privilege of calling himself Toyokuni the 2nd; but as the interloper had no real genius and died prematurely, the public has always regarded our artist as Toyokuni the 2nd. Nor did the artist himself fail to press his claim to the distinction. Yet from the point of view of historical accuracy writers have classed him as Toyokuni the 3rd. Kunisada lived on, producing pictures that never failed to please the public, until the year 1864 when he died, aged 79.

His influence had been great on the art of his time; and he left behind him pupils that attained to some merit. Among these may be mentioned Kunisada Sadahide, Kunichika and Kunihisa. There are also some twelve others more or less well known.

It is generally recognized that the earlier work of Utagawa Kunisada is superior to that of his later years. It reveals that impressability and vividness of youth, which one misses in his subsequent efforts. He had made a close study of the work of Eisen and Hokusai, and surpassed them in depiction of drapery and the natural folds of depending garments. In these comparatively minor details of realistic depiction he had few if any equals. His figures, too, were wonderful in ability to express their own characters. But as to sublimity his pictures did not perfectly approach those of his master. But both himself and his master portrayed the life of the age in

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COLOR PRINT FROM A PAINTING BY KUNISADA

WOOD CUT OF A PAINTING BY KUNISADA

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which they lived to a greater degree of perfection than their predecessors. It was, however, a portrayal of individual character rather than of atmosphere, and even the characters are so far idealized as to be examples of fine imagination rather than of real life. The characters of Kunisada represented the age: that is, the individual of that time, but a more ideal individual than the actual. Perhaps this is only another way of saying that they were the work of an artist. In this Kunisada was in no wise very different from Keisai and Eisen, who have very special features of merit. In Keisai's pictures, for instance, the figures are abnormally if not ridiculously short, while in Hokusai's they are long but with body well proportioned to limbs. Thus the latter did not bring out the national defect of stature as did the former, and so is regarded with more approval. The Japanese physique is rather plump with long body and short legs; and so Keisai's pictures are more true to life in this respect than Hokusai's. But the latter is for that reason all the more of an artist. For the true artist does not imitate nature: he creates after the laws of nature, but true to his own ideal of beauty and truth. In the same way Kunisada's work inclines to the ideal rather than to, the baldly real.

In his work on the Color Prints of Japan, Mr. Edward F. Strange, of the Victoria and Albert Museum, London, says that Kunisada nearly approaches the *Ukiyo-e* work of his master, Toyokuni, but this observation, it seems to me, betrays insufficiency of study; for one has to admit that after Kunisada inherited the mantle of his master his hand loses some of its cunning. It is quite true that in his latter years his pencil reveals an admirable smoothness and magic ease, with canvass weighty and well set, but at the same time there is a loss of naturalness and a propensity toward the merely mechanical in drawing. The women of his Genji have not the charm and individuality of his earlier maidens. They are too monotonous and meaningless. They are simply beautiful and beautifully dressed; but this is all one can say. It is not, perhaps, that the art of Kunisada declined, but he had ceased to study and to observe. He became satisfied to produce on canvass a beautiful creation of his own magnificient imagination. We are, therefore, bound to select work from his younger years if his true worth as an artist is to be appraised. His illustrations in the *Inaka-Genji* very well reveal his peculiarities. He had, in fact, a monopoly of what were called "*genji-mono*." In the *Inaka-Genji* it will be noticed that from volume I to volume XX he shows all the genius of his youth: the character and personality for which he must ever be famous; but from volume XXX onward the mechanical trend sets in and continues, showing the decline of his later years. On the other hand his skill in producing color prints improved with the years.

To produce perfect *nishiki-e* requires perfect skill and coöperation of artist, engraver and printer. The skill of the painter alone cannot ensure a good color print. From 1830 to 1847 the art of color printing made wonderful development in Japan. The charm of Kunisada's later work largely depends on perfection of engraving and printing. The depiction of such important trifles as hair depends altogether on the accuracy of the engraver and the color printer. The selection of proper colors is also no

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magnificent item in the perfection of the result. Fortunately for Kunisada his work appeared at a time when the art of engraving and color printing was at its height, and the fame of the painter cannot be considered wholly apart from that of his collaborators in the finished *ukiyoye*. *When we see such prints as* Hori Taku, Hori Mino, and Horikio on the pictures of the time *we are reminded of* engravers *without whose art the* painter might have been forgotten; *and when we see a name like* Shari Daikyu *we* are reminded of the importance of the printer.

Once partly restoring the position of Kunisada in the world of Japanese pictorial art *we* should bear in mind the importance of regarding his earlier work as the best example of his skill as a draftsman, and his later years as revealing his skill in color and composition. To combine these two phases of his career in an accurate conclusion is something that requires more consideration than is apt to be given to it.

insignificant item in the perfection of the result. Fortunately for Kunisada his work appeared at a time when the art of engraving and color printing was at its height, and the fame of the painter cannot be considred wholly apart from that of his colaborators in the finished *nishiki-e*. When we see such names as Hori Take, Hori Mino and Horicho on the pictures of the time we are reminded of engravers without whose art that of the painter might have been forgotten; and when we see a name like Suri Daikyu we are reminded of the importance of the printer.

Consequently in estimating the position of Kunisada in the world of Japanese pictorial art we should bear in mind the importance of regarding his earlier work as the best example of his skill as a draftsman, and his later years as revealing his skill in color and composition. To combine these two phases of his career in an accurate conclusion is something that requires more consideration than is apt to to be given to it.

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A GEISHA BY KUNISADA

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HORIMONO

(TATTOOING)

THE practice of tattooing has been in vogue among certain classes of the Japanese people from the remotest period of antiquity. And no one can fail to have been impressed with the idea that the patterns that now adorn the dress of the lower classes must in the first place have adorned their skin. Man, it seems, must have art; something to enhance his appearance, or excite his asthetic faulty, and in the tropics he imprints it on his skin and in the colder latitudes on his clothes. It doubtless betokens an inward conviction that the human form can somehow be improved: an unconscious witness to man's faith in evolution, the divine fire within him. This aspect of the matter is, of course, not limited to any one race or nation. Decoration of the human person is a habit that is universal. Tattooing is but one manner of it.

In Japan there are three kinds of tattooing: the *irezumi*, the *irebokuro* and the *horimono*.

The first kind was practised as a sort of punishment. There is a reference in one of the ancient writings to the effect that in the reign of the Emperor Richu in 400 A.D. when certain criminals sentenced to capital punishment were pardoned, they were tattooed by the *irezumi* method before being set free. There is no indication, however, as to the exact manner in which this was done. By the time of the Medieval period this habit of tattooing criminals had come to be abandoned. But during the Tokugawa era it was revived. Then criminals set free were again subjected to the mark of *irezumi*. This was intended to show the world that they were habitual offenders. It was intended to constitute a warning both to the criminal and all who saw the mark, against committing similar breaches of law and social order. The authorities also found it a convenient way of identifying offenders. It was indeed not unlike in effect the present system of photographing criminals, measuring them and taking their thumb marks. Above all, it was a mark of punishment.

By this method the criminal was tattooed on the left arm, though there are cases where it was on the right arm, and sometimes it was near the back of the hand. The forms of the tattooing were various, according to the locality, and consisted usually of geometrical figures, straight lines crossing one another in various ways. The Yedo *irezumi*, for instance, consisted of two horizontal lines; Kyoto two vertical lines; Nikko, a cross and so on. Some districts tattooed the forearm and others the elbow. Double offenders were given two marks, the last one near the former, so that the public might know how often the culprit had offended.

The *irebokuro* is on a smaller scale, and cosists of a name or a Chinese ideograph tattoed on the arm. It is a habit peculiar to lovers, the youth having the name of his sweetheart depicted on his arm, and the lady the name of her successful suitor. To them it is the symbol of undying affection and fidelity. It is a sign that attends the bearer to the grave. There are instances of men writing poems on seeing the name of a

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HOSHIMONO

(Horse-race)

THE practice of [illegible] among the Japanese people from [illegible] prohibited during [illegible] to have been kept up with the [illegible] the patrons that was [illegible] the lower classes, most [illegible] have adopted their [illegible] annual race-meeting [illegible] as conducted, or [illegible] and by the people [illegible] time and in the [illegible] clothes. It probably [illegible] assumed that the horse-[illegible] somehow be improved [illegible] purpose to mark [illegible] by sculpture, [illegible] above the centre [illegible] of course [illegible] ing one [illegible] or seldom [illegible] the human [illegible] is [illegible] that [illegible] universal. Equestrian [illegible] [illegible] of.

In Japan there are three kinds [illegible] following: the [illegible] the [illegible] the [illegible].

The first and [illegible] practised in [illegible] Yamabushi. There [illegible] a religious [illegible] on the 13th [illegible] worship [illegible] the [illegible] of the [illegible] [illegible] or [illegible] A.D. [illegible] certain [illegible] pertaining [illegible] to [illegible] purposes [illegible] practised [illegible] were removed [illegible] the [illegible] ancient [illegible] before being [illegible] There [illegible] no indication, however, [illegible] this [illegible] annual [illegible] by which this was done [illegible] by the time of the Middle [illegible] period [illegible] this [illegible] [illegible] of interesting [illegible] had come to [illegible] observed. Displaying [illegible] Zeal [illegible] was [illegible] revived. Then [illegible] and [illegible] were again subjected to the [illegible] of

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mother still clear on a father's withered arm, long after she had passed away. This is an aspect of tattooing to which one can hardly take exception.

Then comes the regular *horimono* method, which is chiefly for decorative purposes. The custom of tattooing the skin for purposes of adornment is perhaps the best proof of the theory that the ancestors of Japan came from a tropic region. Such a habit could not easily obtain in a climate where the body had to be kept regularly clothed. Its persistence among the Ainu of northern Japan may be explained as the relic of a custom that has not yet died out. It is dying, however, and in time will doubtless disappear. Whether the Ainu took the custom from the Yamato or vice versa we shall not now pause to examine. It is sufficient to know that the habit has prevailed among the Japanese from time immemorial. There are those who instance the custom of tattooing as a proof of the propensity of the Japanese naturally toward nudity, and who commend the latter proclivity as a sign of the nation's dislike of secrecy; but this is also a question too open to argument to find profitable introduction at this time. It is believed that in olden times the callings followed by citizens determined the nature of their clothing, and that those avocations that made nakedness convenient had their way without objection. It is said that *horimono* is not one of the oldest customs of Japan, since in some of the older writings it is referred to as a peculiarity of the Ainu tribes. In the seventeenth century we find *horimono* in vogue among the Japanese, and it is believed to have come from China. During the first half of the 19th century it was most in practice.

Usually *horimono* consists of making a picture, by puncturing the skin with a needle dipped in ink, the picture being drawn on the back or the limbs. The two colors used are indigo and red, any others being liable to fade or prove injurious to the skin. There is also a method called *bokashi*, which consists of lightening the shade of the indigo. The most favourite designs for this manner of tattooing are the tiger, the dragon, Daruma, flowers, birds and ancient warriors. Those of less developed taste prefer trees or masks such as are used in the *kagura* dances before the shrines. The *horimono* artist always begins from the left side to develop his picture. The arm is decorated up to two inches above the elbow, and the leg to two inches above the knees. The reason why the arm was never decorated more than two inches above the elbow was lest it might be taken for *irezumi*, or the hiding of that offensive mark. The artist holds his pen between the fingers of his left hand, and with a needle in his right he pricks the skin over the pen, the ink thus entering the cuticle. For doing the *bokashi* tattoo a bundle of needles is used. The operation is by no means pleasant, and it is said that the bravest and most patient person cannot endure more than 700 pricks a day. The operator has usually to go over the place a second time the following day, so as to brighten the color, and this gives still greater irritation. With Edokko much tattooing was therefore regarded by young men as a sign of great patience and capacity for physical endurance, of which they were quite proud. Firemen employed by *daimyo* or by towns were especially given to tattooing, as well as carpenters and plasterers. The middle and upper classes never took to it. As already mentioned, those that indulged in *horimono*, were for the most part people whose callings obliged them to expose their bodies. The *kago* men, who lived by carrying passengers in ancient times, were much given to the decoration of their bodies by *horimono*. There were certain people who always preferred carriers well tattooed, and thus it paid such men to please their employers in this way. They were admired by their patrons, just as a pretty-coloured horse or automobile is now.

In the heyday of *horimono* fashions some of the famous artists of the time were employed to draw the designs, especially the painters of the *Ukiyoe* school, Utagawa Kuniyoshi and his pupils, Yoshitsuya Yoshitora and even the great Hokusai. Although the Tokugawa government did not directly pro-

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hibit *horimono*, it did not allow the artists of the day to draw pictures or designs for it, so they had to do the work secretly. The *horimono* operator charged about 25 *sen* a day for his labor, and for a big picture it took him about a hundred days to finish his task. A first-class design could thus be had only at an expense of some 25 *ryo*, which in those days must have seemed a fortune. But some of the ambitious Edokko were so much taken by the craze that they exhausted all their living in getting thus decorated. They were proud of the fact that their fortune was on their back, a spirit not unknown to-day. For tattooing the *kago* men, however, the charge was much less, only about 8 *sen* a day. To them it was no mere luxury to be thus adorned, as it brought them their best customers.

During the latter part of the Tokugawa era there was held at Ryogoku in Yedo a remarkable exhibition of tattooing, in which all those who were thus decorated, assembled to compete in taking first place for having the best designs on their bodies. The picture that took the cake was one of a spider, represented as suspended from its thread, hanging straight down from the head and stopping a little above the waist. The next most popular one consisted of a tomb stone on which was inscribed the bearer's own epitaph. At a great festival held at the Sanja at Asakusa twenty youths walked in line, the picture on their bodies representing one long dragon in *horimono*.

In former times most of the tattooers lived in Asakusa. One of the most famous among them was Darumakin, an expert in *bokashi*; another was Karakusa Gonta, an adept at red *horimono*, or *shubori*. Chari Bun, Hori Iwa and Konkon Jiro were also noted *horimono* artists. With the beginning of the Meiji period the practice was prohibited by law, but it is still secretly indulged in. Some of the secret practitioners in Yokohama and Nagasaki have foreigners as patrons. Hori Chiyo, a famous tattooer who lived in Yokohama, is said to have tattooed one of the Royal princes of Britain, as well as Imperial princes of Russia and Germany. Foreigners usually have to pay from 3 to 10 *yen* for tattooing, according to the extent of the operation.

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A THOUGHT OF HOME

Ama-no-hara

Furi-sake mireba

Kasuga naru

Mikasa-no-yama ni

Ideshi Tsuki ka mo!

When I look abroad

O'er the wide-stretched Plain of Heaven,

Is the moon the same

That on Mount Mikasa rose,

In the land of Kasuga?

Nakamaro (8th Century)

Tran. by Dr. Clay MacCauley

Note.—This poem is said to have been written by the ancient poet during a farewell entertainment given him at the seaside by friends in China when he was about to return to his home at Nara in Japan. Thus there is the longing for home as the poet beholds the fair moon rising over the ocean that lies between China and his native land. And who is there to whom much a thought has not some time come? Yes, come and gone, but found no expression. How often one has stood looking at the silver moon rising over the waters of Japan, the moon on the one side and some familiar star-cluster on the other, both of which one has gazed on in exactly the same way from the homestead door of childhood, and asked: "Do the folks in the old home of my childhood gaze on the same moon and the same familiar star-clusters as I do, all within the space of a few hours; though separated by more than twelve thousand miles? We have here but one more example of how often the Japanese poet, even out of the remotest past, sounds a human note of universal appeal. (Ed.)

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COMMERCIAL RELATIONS BETWEEN JAPAN AND CHINA

By BARON SHIBUSAWA

MY recent trip to China was undertaken neither at the suggestion of the government nor yet to promote any private interest of my own, but simply to gratify a long cherished personal desire to see the country and people. In religion I am a Confucianist, to which I owe the calm and resigned spirit that carries me throuh all difficulties. I have always venerated Confucius and love to read his Analects and the Chinese classics. The principles that govern my conduct in dealing with men and things both at home and abroad, always serving my own country, are based upon the Analects of Confucius. My conception of Loyalty and Filial Piety alone is due to the teachings of my own country, but my principles of social intercourse are derived from the Analects of the great Teacher. In all social matters one can never be misled in trusting to the teachings of Confucius for guidance. Unfortunately the teachings of Confucius are not faithfully followed, even in China. But his tomb is still there; and believing as I do, it is not surprising that I at last found opportunity to visit that sacred spot. Indeed the motives that prompted me in making a pilgrimage to the tomb of Confucius may be likened to the spirit that moves the multitudes who make pilgrimages to Jerusalem or Mecca.

When Dr. Sun Yat Sen visited Japan last year with a view to improving commercial relations between Japan and China I had a long talk with him about the matter, and suggested that the best way to develop the wealth of China was to utilize the natural resources of the nation; and that as this could not be done without the assistance of skilled hands and brains, Japan should help China by supplying them, thus meeting a demand which China herself as yet cannot satisfy. The outcome of this conversation was the organization of a company known as the *Chugoku-Kogyo-Kaisha*, for the promotion of more intimate commercial relations between Japan and China. Thus in addition to my religious interest in China there was born a commercial interest. I must say that I was led into this new interest from no motive of personal ambition, nor from any desire to enhance reputation but simply out of a desire to better the relation between the two countries. I was moved by no private interest whatever.

Although Dr. Sun Yat Sen had visited Japan before I had not had an opportunity of meeting him; but as he appeared to be trying to do for his country what I have long been trying to do for mine, we had to that extent a common ambition, and I felt bound to give him the best advice at my command, insisting that he must exert himself not only in politics but in commerce and trade in order to increase the wealth and prosperity of his country. I

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told him that there were many who had political ambitions for every one person that had a desire to succeed in commercial matters, and that as this was a weakness of his country, he should strive against it. China was in fact much like Japan at the time of the Restoration, when politics more than business occupied the public mind. The energy now being wasted in controversy over the national Constitution should be devoted to developing the wealth of the nation. I further suggested that having succeeded in the task of bringing about the Revolution Dr. Sun Yat Sen should now concentrate the mind of the people on commercial and industrial development. As a man of age and experience I gave him this advice, promising to assist China in every way I could as long as my life on earth lasted; and so there arose the commercial company already mentioned.

Shortly after the establishment of the new company came the assassination of Sokyojin, an act of the southern revolutionists which was believed to have been connived at by Yuan Shi-kai, bringing upon him serious attacks. This led to a further revolution, in which Dr. Sun took side with the southern revolutionists, which placed him in a position where he was unable to carry out his share of the international enterprise on which the commercial company had embarked. As the aim of the company was purely commercial, and in no way to promote the private ambition of Dr. Sun Yat Sen, and its establishment had taken place before the second revolution, our attitude was quite clear; nevertheless the new Chinese Government suspected our motives and subjected the company to severe investigation. I undertook to explain to the officials at Peking the real nature of the company, and how it was designed to promote the mutual commercial interests of Japan and China, and the officials were satisfied as to the legitimacy of its objects. Later the Chinese officials, through the Tokyo Foreign Office, expressed a desire that I should go over to China, and as I was going in any case to visit the grave of Confucius, the suggestion naturally fell in with my plans.

As I practically retired from the business world some time ago I hesitated to take any very active part in the new commercial company, limiting my activity to simply giving advice and keeping an eye on its movements. The business management was in the hands of Mr. Kurachi, who went to China last year to interview capitalists in north China who might be interested in the aims of the company. We wanted to find some influential Chinese who could take the place of Dr. Sun Yat Sen, and his friends who had now to be counted out. The result of this was that the laws regulating the company had to be altered somewhat, and Mr. Yoshiki was appointed president, the company being completely reorganized in April of this year.

During my visit to China I took occasion to explain fully the position of Japan in the matter, the conditions of our business world and to impress on the responsible parties just what Japan considers necessary, without favor or reserve.

First I went to Shanghai and then up the Yangtsze and across to Peking by way of Hankow; and from there I proceeded to Tientsin Sainanfu and Kyokufu, where I spent three days examining the Confucian ruins, returning to Tientsin and Dairen and thence to Japan.

In all I was forty-five days in China, during which time I spoke often as many

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as five times a day before very interested audiences. I always made it a point to meet both citizens and officials wherever I went and to explain to them the objects of our new commercial company, with a view to dispelling all misunderstanding. And I feel satisfied that I was successful in conveying to the people of China the real objects of the company.

As I traveled between Shanghai and Peking I was much impressed by the wealth of natural resources in that region, especially with the mildness of the climate and the fertility of the land. There appears to be a wealth of mineral resources also, concerning which our company is making due investigation, and the results will be made public before very long. We are also in negotiation with the Chinese government in respect to important matters of business for our company to undertake, and conclusions in relation thereto will soon be reached. For some years the British have regarded the Yangtsze as their special sphere of commercial influence, and it is my desire to see that our company shall in no way interfere with this. It is not our purpose to invade these regions.

During the course of my itinerary in China I met a great many influential officials and others with whom I talked much about the improvement of commercial relations with Japan. One of them, at whose fluency in Japanese I was most agreeably surprised, called on me at my hotel and laid before me his views with regard to commercial relations between Japan and China. His was a personal opinion only, but I regard it as representing to a large extent the general opinion in China. After giving me to understand that he was regarded by the public as a pro-Japanese official and that he was quite familiar with affairs in Japan, he went on to say how grieved he was over the unsatisfactory relations recently prevailing between Japan and China. And so without reserve he requested me to convey his views to the people of Japan. He first wished to take exception to the attitude of Japanese newspapers which seem to entertain suspicions of China and to gender distrust of her in the Japanese mind. There was, he said, too much abuse of President Yuan Shi-kai and of Chinese politics in general. The Chinese, he suggested, did not object to exposure of wrongs; they were ready to accept censure where deserved, to face facts as facts; but the Japanese press indulged in mere motives of mistrust, and viewed things Chinese through coloured spectacles. In fact they attacked everything connected with Yuan Shi-kai. The President, said my informant, took little account of this attitude, but the Chinese people did, and much resented this revilement of their chief representative. The people were apt to regard this attitude of the Japanese press as a reflection on the whole of China. Consequently the Chinese have been led into an attitude toward Japan which is very prejudicial to better relations between the two nations. This gentleman went on to assure me that the Chinese did not expect everyone to have the same opinion as to the character of Yuan or of his political measures, but they looked for some just basis of attack and that fault should be found kindly and not with glee. My informant also suggested that the people of Japan should be very careful not do anything to further the ambitions of the Chinese revolutionists now exiled in Japan. There was no particular objection to sheltering them in accordance with the dictates of international law, but he regretted that there seemed to be in Japan a China party that was trying to utilize the exiles for purposes inimical to the present government of China. He also took exception to the export of arms to China, and hoped that Japan would in no way further the cause of revolution in China. I could not but agree with the sentiments of this high Chinese official, and I trust my countrymen, one and all, will take the hint which is so pointedly conveyed.

Before taking my departure from China one of the higher officials who had been in Japan and knew much of our country, called upon me and requested my views as to the result of observations in China. I had to say to him that I had many convictions as the result of my trip, some of them political and some financial, but that as politics was outside my sphere I would confine my remarks to finance. I laid

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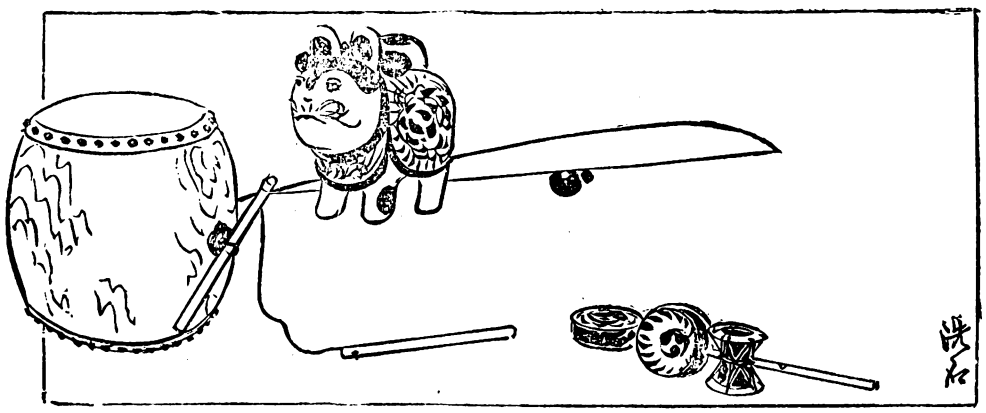
special emphasis on the need of promoting national wealth which, I said, always went hand in hand with the solidarity of national finance. The people of China should devote more attention to the development of economic enterprises. When national economy is on a safe basis business enterprise will advance in turn. While local enterprise may develop without much regard to national finance, the industrial development of the nation generally would not, so that the main thing at present was to get the finances of China into a safe position. I told him that I considered it of primary importance to bring about some harmony between national finance and public economy if China was to develop successfully her vast resources. Consequently I made the following three suggestions as essential to the prosperity of China:

1. Reform of the monetary system. So long as the present antiquated system of money continues, varying, as it does, with various localities, every region will be independent of every other, and there can be no harmonous general development. The price of money at present changes almost every day, so that there is no safety in business transactions. Until China unifies her monetary system there is little hope of development.

2. Improvement of the Banking system. China has banks enough at present, but there is nothing common among them: no unity. There must be established a central bank on a firm basis, as in Japan, so as to bring about harmony in national economy.

3. The method of dealing with the Annual Budget must be reformed, so as to bring about some attempt at balancing annual revenue and expenditure. The present lavish expenditure of money without any regard to its source, most of it being loans, tends to weaken national finance more and more, and will eventually lead to national bankruptcy.

Without the above reforms I do not think China can establish herself on a safe basis and expect strength and prosperity.



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THE JAPANESE ZOLA

(TAMENAGA SHUNSHUI)

By "ARIEL"

AMONG the many writers of fiction that flourished during the Tokugawa era there are few that can be regarded as experts in depiction of human character or as having any very profound insight into human life. As humorists such masters of the pen as Ikku and Shikitei Sanba were highly appreciated, while in the realm of romance Santo Kyoden, Takizawa Bakin and Ryutei Tanehiko were above the average. Santo Kyoden was somewhat clever in the production of *kibyoshi* pieces, which are sketches that have the flavour of Mr. Punch and Mr. Puck. His *sharchon* sketches are largely devoted to descriptions of life in the gay quarters of the capital. Though he is ranked among the immortals of the Tokugawa period it can hardly be said that he at all touched the core of humanity. In our estimation there was but one novelist in the Tokugawa days that could run the gamut of human life: man's manners and customs in all his ways of speech and action, wives and husbands, girls and old women, not omitting *geisha*, boys and maids and masters, every calling and every class,—and that man was Tamenaga Shunsui. He indeed was the true creator of the novel of life and manners. Wisely did he name his works the *ninjobon*, volumes of love-tales, for love touches the whole man.

Born in old Yedo in 1790 young Shunsui set out in life as a merchant, yet a merchant of books, but most of his trade was in book-lending, for the masses of the time were too poor to buy. The book-lender of the Tokugawa days did not open shop; his was a business unsought of men. He had to take his stock of literature on his back and go about persuading the public to become readers and thus create his own clientele. Naturally under the circumstances he could win attention best by putting comic works foremost. But true to the custom of the Japanese booksellers even of the present day, Shunsui himself first read the books he let out on hire: he knew what he was lending; he could tell the borrower just what to expect. Thus he had a good opportunity to read all the best literature of the day. He learned the habit of reading while walking along the street on his way from house to house, colliding here and there with pedestrians hurrying on their way to business; and one such accident even became a public affair. He was pardoned, however, and never ceased the privilege of mastering every new work that appeared. Steeped thus in the literature he loved and wished others to love, he soon was seized with a passion for literary expression himself; he would be a story-teller and do better than most of what he read.

To this end he associated himself with a famous retailer of old yarns; and one day he appeared on the stage of a *yoseba*, or story-telling hall, and narrated a tale for the entertainment of the audience, which so bored them that he was obliged to desist before the time; and this, not because of any objections offered, but because he found himself after a few

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minutes, the solitary occupant of the place. He was so dicouraged with his maiden effort that he gave up the idea of being a public story-teller. He wanted to write but felt unequal to the art, as, apart from his wide reading, he had no practice with the pen. At that time the most popular novelist in Yedo was the famous Bakin, and young Shunsui made the mistake of fancying he could succeed by rewriting some of Bakin's stories, a trick which the public soon detected and he was deservedly treated with distain. Finding that plagiarism did not work the would-be scribe fell upon another plan. It happened that a novelist of some repute, named Somahito, died at that time; and the ambitious Shunsui assumed his name as Somahito the Second, a scheme in which he was again baffled by public criticism. These failures led the youth to decide that after all a man must be himself, and that if, as such, the public do not want him, he had better be content to remain unwanted.

The real secret of Shunsui's failure was his want of determination to persevere and take pains to produced something worth while. He had fancied that success could be attained by making others do the thinking and the labour while he would appropriate the results of their application. So the young man now settled down to work. For mere imitation he no longer had any use. He marked out a new path and followed it. In this his wide knowledge of all kinds and classes of people stood him in good stead. He knew the citizen of old Yedo as few did; and he understood the main motives of the life of that time. The blase heirs of the rich frequenting the places of questionable pleasure, the idle *samurai* degenerating for want of sword-practice though centuries of peace, the light-mannered ladies who preyed upon the rich, the whims and foibles of the *Edokko*, the natives of the Shogun's capital, all these were to Shunsui an open book, and he described them with a literalism that to them was photographic; his books were a mirror in which each beheld himself and was entertained if not always amused. It must not be imagined, however, that Shunsui's work was mere bald depiction of what he saw, a narration of events, manners and customs. All that he touched was adorned with an idealism that pleased as well as profited, and withal so simple that even the unlearned might understand.

The *ninjobon*, or love-tales, of Tamenaga Shunsui reveal the weakness and the strength of the men and women of old Japan. They were much like the men and women of other lands. Some were refined and chaste, and others of them were low and vulgar. If it was a time of national peace it was yet a time of sloth and sensuality. Moral education was lax, if it even can be said to have existed. Of *bushido* and its maxims even the lords and ladies of that time apparently had not all heard. Girls of respectable homes are described as spending much of their time in discussing the complexions of their favourite actors, as well as gossiping about their lovers. All this proved excellent raw material for the love-tales of Shunsui. Affairs of sex-intrigue and mis-alliance are described in a manner that allures all readers. Evidently the *geihsa* was as much of a disturbing element in domestic and social life in that day as she is to-day.

It was about the year 1830 that Shunsui's love tales first began to take hold on the public mind. Consequently they may

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be regarded as pictures of the closing years of the Tokugawa period. Peace had gone on without interruption for 250 years. The people had not been fighting either with themselves or with strangers, but neither had they done much else. Cut off from the outside world they were devoid of emulation. Stagnation and consequent corruption were underneath that otherwise complacent life. The sword was only an ornament; it had ceased to be a symbol of prowess and protection. The mighty blades of ancient times had long been set aside; there was no man of sufficient sinew to wield them. Military accomplisment really there was none. The *samurai* families were given up to dance and song. The book shops were hung with vulgar pictures and no eye was offended. Sodomy and professional sodomites were common. Into this welter writers like Shunsui waded to the neck. He held up before degenerated society a picture of itself. Some say society was more pleased than disgusted with the representation. At any rate all that he wrote was eagerly read and his name became famous over all the land.

About the year 1842 the Premier, Mizuno Tadakuni, representing the Shogun's government, alarmed at the increasing corruption of the time, set about reforming society. His policy was somewhat far-reaching; it touched everything and interfered with everything in its wild efforts to stay the degenerating influences that prevailed. He even went so far as to forbid the use of gold and silver vessels at feasts, in order to abate the passion for extravagance. The theatres he ordered to be pulled down or closed, and all libidinous literature was to be destroyed. Into the rage of puritanical reaction were thrown the novels of Shunsui and they were consumed. The wooden blocks from which they were printed met the same fate. The author was confined to his house, with hands and feet in bonds. Deprived of liberty and cut to the quick with insult the gay novelist fell into despondency and tried to forget his misfortune in deep draughts of native wine. Intemperance had its due effect; and in the year 1843 in a ward in Kanda, Tokyo, he passed out of this life's ills just before the New Year's dawn. Notwithstanding the reaction against his novels and the society they depicted, the love-tales of Shunsui did not die: love-tales, if really such, never do die. As already indicated, they had been the means of bringing about the social reform inaugurated by the premier. Though the Zola of Japan had passed away his work was done.

Perhaps we cannot do better than conclude with the outline of one of his most popular tales, the *Umegoyomi*:

At Kamakura (which means Yedo) there was a gay lady of the demimonde quarter whose master of the house was a youth named Karakoto-ya Tanjiro, an adopted son; and he was already betrothed to a fair lass named O-cho, a girl of the same house. The arrangement as usual had been brought about by their respective parents, and the bond lacked the seal of love. The youth was very handsome, easily winning the love of women. The lad in time had a sweetheart in the person of a lady named Yonehachi, a beautiful *geisha*, but he could not marry her on account of his betrothal to O-cho, who also loved him well. Just about this time misfortune overtook the house and its occupants were scattered. The young man was then supported by the earnings of his sweetheart, the fair *geisha*, while O-cho, his betrothed, took refuge in the home of

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a kind old woman. One day Tanjiro met O-cho on the street when their old affection was suddenly rekindled. The youth, however, was of fickle affection, and while O-cho and the fair geisha were at loggerheads over him, he fell in love with another geisha named Akashi who showed deep sympathy with his poverty. The situation now is three women vieing for the heart of one man, and this gives rise to various and snarky episodes which the author uses to the best advantage. Eventually, however, O-cho, the original sweetheart succeeds in winning the heart of the errant lover and their marriage duly takes place, while the two geisha accept the position of his concubines, a compromise reflecting truly the moral spirit of the time.

TSURUHORI

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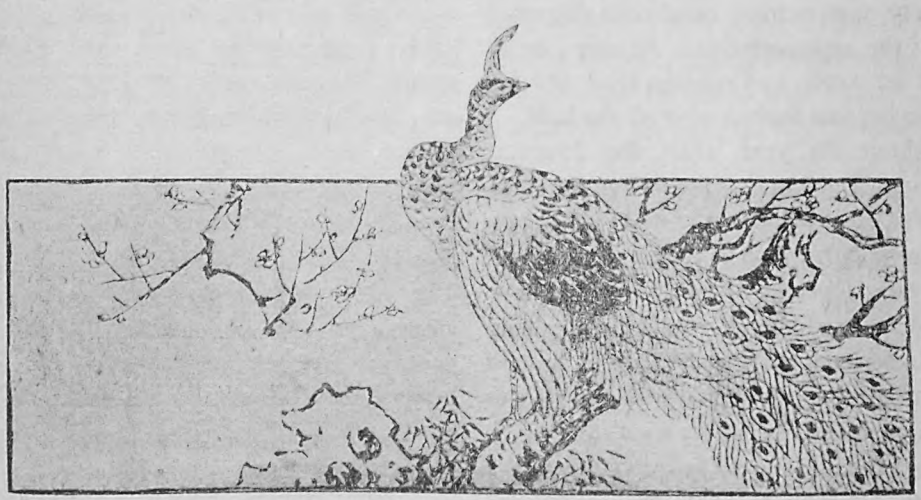

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ROD AND LINE IN JAPAN

JAPAN has her rich and her poor the same as other countries, and there is the same complaint of the high cost of living among the poor, that one hears of in the west, yet there is no country in the world where the poor are happier on the whole than in Japan. Certainly there is no other land where so many places of amusement and pleasure are provided for the poor and where so many people of slender means take advantage of such places. One wonders how many of the poor of New York or London ever go fishing, or ever even get a chance to go! The poor man's life in Japan is not the dead grind that it is in western countries, and even the artisan takes life easy. True, for this reason, the Japanese working man does not get as much work done in a day as a European or American would, but his ideals of existence are saner than those of his western confrére, for he works not to kill himself nor to fill his master's coffers with gold, but in order to live. And life without pleasure and relaxation is not life: it is slavery a condition that is creating wide-spead discontent in occidental industrial centers In Japan no such discontent prevails, because the labourer is not pushed to death; in the midst of his busiest activity he hesitates not to take out his pipe and have a few puffs and a chat, while remarking on the beauty or otherwise of his environment or condition.

And he even goes fishing! In Japan there are many pleasure resorts where the poor take their wives and children for a day with hook and line. They seem to prefer the sea coast rather than the streams and rivers. Usually the poor man rents a small boat for the day, and has a pic-nic with his family, who spend the happy hours in trying for bites, chatting together and drinking saké, as happy as lords. Having spent the day thus the labourer returns to his humble cottage feeling a degree more self-respect than before.

If a man be so very poor that he cannot afford the expense of a boat for casting his line, he will find plenty of resorts with artificial fish ponds, where he may stand on the banks and fish to his heart's content, by paying a small fee at the tea-house for the privilege. These *tsuribori*, as the artificial fish ponds are called, are quite an old institution in Japan, dating as far back as the middle of the 18th century. Such fishing would no doubt be deemed somewhat tame by the occidental angler, but it is better than nothing, and a far more wholesome form of relaxation than the same class of person fancies in western lands. The labourer goes home the better for it, and his family the happier, which is more than most western workingmen can say of their holidays, if they ever have any.

In the artificial fish ponds of Japan are many kinds of fish, especially mullet, carp, goldfish and catfish. The angler has to pay about 2 *sen* for a rod and line, but may bring his own if he prefers. Should he not have his own bait he can obtain it for the same small sum. The

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angler even sits down on a bench specially provided and takes his ease awaiting the humour of the fish. One angler is not permitted to use more than two lines at a time. The pond is available from seven in the morning to six in the evening. The fee for a day's fishing is about 60 *sen*. Half a day costs about 40 *sen*. Upwards of 3 pounds of the catch may be taken home by the sportsman, the owner of the pond claiming all over that weight, for which he pays about 5 *sen* a pound. Thus a skilful angler may pay his day's expenses by catching enough over the 3 pounds to cover his fees. The pleasure is a sort of game that excites intense interest. The better-off anglers usually return the whole catch to the keeper, and regard themselves as gentlemen for so doing.

As the members of various fishing parties gather around the pond a lively chat begins and as much amusement is taken out of the conversation as from the fishing. There is a spirit of competition that keeps everyone interested, each being ambitious to outdo all others. On certain days fishing contests are held, and small prizes of one *yen* and a half or two *yen* are awarded to successful competitors. The number weilding rods is divided into sides, one against another, and the place occupied is decided by lot. The one who takes the greatest number of fish is entitled to take home not only his own catch but that of all his competitors. The prizes are usually in kind, such a clothes, kitchen utensils or tobacco boxes. Consolation prizes of cigarettes are given to those who fail. A special prize is also given to the side that wins in the contest. Sometimes there is considerable gambling and betting over the outcome. In Tokyo alone there are more than 17 of these fish ponds. Formerly the number was greater, but with the increasing land values of the capital space for ponds is now at a premium. The authorities regard these *tsuribori* as very beneficial to the citizens, and are anxious to promote their prosperity. Certainly the amusement must be esteemed more morally wholesome than many that might tempt the holiday seeker. There are also fish ponds for children, which are usually rather small, consisting of little more than big boxes full of water with fish in them. Children fish with a trawl hook shaped like an anchor with four arms; and the line is so weak that it usually breaks, which is also good for trade. These *tsuribori* shops have a sign over them consisting of a picture of fish with children, and usually do a roaring business.

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DUE REWARD

By KYOKUDÔ NANRYO

THE famous Mitsukuni Kyo, otherwise known as Giko of Mito, had set out on a journey of official inspection to Oshu in the northwestern districts of Japan. In that far off day there were not a few officials who were wicked and treated the people with inhumanity. Mitsukuni set out on this tour with the special purpose of righting the wrongs of the oppressed.

The great man had arrived at the entrance to the village of Miyake in Wakuya, Oshu, where he found a crowd of anxious people awaiting him. Posted near by he noticed a placard announcing that a thief had stolen an ox from the Deputy of the *Bakufu* and that whoever should discover and apprehend the culprit would receive ample reward. The notice was signed by the Deputy himself, Terada Sabunji. Mitsukuni stopped and read the notice, and the people were much interested to know what he would say, but his only remark was: "In this world the seed of robbers thrives inexhaustibly. Just think of a thief taking away an ox from the Deputy!" So saying he proceeded on to the hotel where he engaged a room for a few days.

Accosting the landlord, Mitsukuni remarked: "On coming into the village I noticed a placard to the effect that a thief had broken into the premises of the Deputy and taken an ox."

"Yes, indeed, sir," replied the landlord. "Such rascals have become very daring of late, and have not hesitated to break into the compound of the Deputy."

"What a wicked fellow!" returned Mitsukuni. "It seems to me your Deputy cannot be very popular or else, his property would not be treated in that way."

"O, sir, do not speak of him in that way. I do not know much about other deputies, but ours seems a good enough man, very impartial and compassionate."

"O, indeed!"

"Yes, he always invites the villagers to the court when there is a trial, and has them listen to his impartial ways of hearing cases, so that they may appreciate the justice of his judgement. This shows us how openminded and upright he is. We think him a great deputy."

"Ah, that is admirable, admirable," observed Mitsukuni. "I have not heard his like in the course of my travels. Do you recollect by any chance the particulars of some of the trials that you could entertain me with?"

"Well, no, I don't know that I can," admitted the landlord regretfully.

"Then perhaps I can attend the next trial myself and hear the proceedings."

Early next morning Mitsukuni was awakened by the running hither and thither of many people about the village, and he called the landlord to inquire what it meant.

"O, sir, the thief who stole the ox from the deputy has been caught."

"Is that so?" remarked Mitsukuni. "The mills of the gods grind slowly but surely. It is a piece of quick work."

"The circumstances are not so mysterious as they seemed, after all," explained the landlord. "It turns out that the son

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THE REWARD

BY RYOKUDO NISHIYO

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of the thief informed the deputy of his father's crime."

"You don't tell me! Is it not extraordinary that such a thing should happen? I have never heard of the like."

"Well," said the landlord, "the trial is to take place in the court of the deputy. If you care to come over with us you may hear it,"

"Ah, I shall be delighted to go," replied Mitsukuni.

Taking two of his attendants, Sasaki, master of fencing, and Atsumi, master of Judo, the great man proceeded to the court, where he seated himself among the crowd without being recognized.

Everything went on in due course and at last the boy was called to give evidence, and proved to be a stripling of only twelve years. His father was a widower, and the family consisted of three, the father, the son and the grandmother of the boy, his father's mother. The father, it seems, had been a well-to-do farmer once but had been reduced in circumstances by floods, and was obliged to rent his farm.

One day the old woman, his mother, called her son and said to him: "Tarobei, this, as you are probably aware, is the seventeenth year since the death of your father. I am old and feeble and not much longer for this world; and before I go hence I should like to see you have a meeting of the villagers and have a mass offered at the temple for the soul of your departed father."

"Let your mind be at ease," said Tarobei. "We shall see to having the mass said somehow."

"Well, the anniversary is next month, and you must make sure to have the mass at that time," pleaded the old woman.

"All right," said the son. "I will see to it, mother."

The son felt under obligation to hold the religious ceremony, both for the peace of his father's spirit and for the honour of his aged mother, but whence to secure the necessary funds he knew not. A banquet would have to be given the guests, and that would coast a good deal.

"I am in a dreadful fix," Tarobei said to himself. "The anniversary is approaching and what am I do to? It is my duty to hold a mass in memory of my departed father. It is but natural that my mother should remind me of it and expect me to see to it. It is most lamentable, yea, stupid of me to have no funds to meet so great an obligation. Without money in such a case I am as a man wihout his head. Alas, what can be done?"

Just then Tarobei happened to come to the back gate of the deputy's compound, and peeping through the crack he beheld the ox placidly ruminating in its stall. He knew what a fine animal it was and what a fine price it would bring. He clasped his hands and looking up to heaven called upon the gods to witness that for no motive save the worthy one of filial piety he must needs appropriate the ox, and therefore he must be forgiven. There being no one about he softly slipped inside the gate and taking the animal by the nose-ring, led it after him down the street. On the way home Tarobei met his young son.

"O, father," exclaimed the boy. "What a fine ox! Wherever did you come across it?"

The father pretended not to hear. The questioned broke up the depths of his heart and he was silent. At last,

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being compelled to heed the boy, he replied: "A man in the next village asked me to sell the animal for him; so I have brought it with me."

"It is indeed a nice ox," remarked the lad. "How much do you suppose you will get for it, and are you to have much commission?"

"O, yes," said the father. "I am to have a good commission."

That night while the boy and the old mother were asleep, Tarobei arose and took the ox to the cattle market some five miles distant, where he sold the animal for six *ryo*.

"Mother," said Tarobei next morning, "you may rest your mind now. I have the money and I am going to the Seinenji temple to make arrangements for the anniversary mass for my father. All the neighbours have been invited and it will be a great occasion. I have ample money and we shall give one of the best banquets ever given in the village."

"O, I am more than delighted, "exclaimed the old lady." How satisfactory it will be to the spirit of your respected father!"

Just then loud voices were heard in the street discussing the theft of the deputy's ox. A crowd had collected in front of the deputy's compound and all were loud in discoursing on the event. "If the thief is caught he will be beheaded, of course," said one. "Certainly he will," said another. The son of Tarobei heard all this as he stood by, pondering over the matter. Then the boy made up his mind and proceeded to the house of the deputy, asking for an interview as he was in a position to say who had made away with the ox.

"Well, my smart boy," said the deputy. "You know who took my ox, do you?"

"Yes," answered the lad. "It wa my father."

"What! Your father?" exclaimed the deputy in surprise. "Is that possible? Are you sure there is no mistake?"

"There is no mistake at all, sir," replied the boy. "My father brought home an ox the evening before last and sold it for six *ryo*."

And so the trial of Tarobei was now in process, as Mitsukuni entered the court-room and took his seat among the spectators.

The prisoner was called.

"Farmer Tarobei of the village of Kusaka, life up your face and look at me," commanded the judge. "It is the belief of this court that you have stolen an ox from me and have sold it. What have you to say? Your own child is witness against you. But make your own confession."

"Your honour," replied Tarobei, the tears rushing from his eyes, "I have taken the ox, I admit, but I did it to ease the mind of my aged mother and to do honour to the spirit of my departed father. The anniversary day was coming on and I had not the wherewithal to meet the obligation, and when I saw the ox idle in the stall I thought it a good chance to carry out my duty toward my parents. Suddenly seized with the desire I gave way to the temptation, my worthy motive leading me to do evil. But surely it must have been the will of heaven."

Tarobei prostrated himself so that he could not behold the face of the deputy.

"A man may not steel his neighbour's goods, even if for the sake of filial piety," said the judge. "However, you have been good enough to confess your fault;

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being compelled to bind the boy to a trade. "A man in the next village wanted me to sell the indenture of Dave, but I would not have thought it right."

"It is indeed a nice case," remarked the judge. "How much do you pay your wife for it, and are you to have permission?"

"Oh, yes," said the father. "I pay to have a good comfortable bed."

That night while the boy and the old woman were asleep, Theobald made up a bundle of his own clothes and took the ox to the cattle market, some five miles distant, where he sold the animal for six pounds.

"Mother," said Theobald next morning, "you may rest your mind now. I have the money, and I am going to the judge to make arrangements for the anniversary mass for my little son. All the neighbours have been invited, and it will be a great occasion. I have ample money, and we shall give one of the best feasts ever given in the village."

"Oh, I am more than delighted," exclaimed the old lady. "How satisfactory it will be to the spirit of your departed father!"

But their loud voices were heard in the next dwelling the thrift of the deputy's wife. A crowd had collected in front of the deputy's cottage, and all were loud in discoursing on the event. "If my thief is caught he will be hanged, of course," said one. "Certainly it will," said another. "The son of Theobald is and this is the second boy pondering over the matter. Then he lay more on his mind and pressed to the door of the deputy, asking for an interview. He was in a position to pay a hard sum for it with the ox.

"Well, my smart boy," said the deputy, "you have also took my ox, do you?"

"Yes," answered the boy, "I am ... for Dave?"

"Dave?" answered the boy. "I am ... Dave?"

"Yes," said Dave. "Is that good boy?" asked the deputy in surprise. "Is that good boy? Are you sure there is no mistake?"

"There is no mistake at all," replied the boy. "My father brought ... ox to the evening before ... sold it for six ..."

And so the trial of Dave and Dave in process as Theobald passed the ... and took his ... to ...

"I ... Dave," called.

"Answer Dave, I of the village of ... Dave up your ... and look ... me," commanded the judge. "It is the fact of the event that you have taken ... from me and have sold it. What have you to say? Your own child is ... pledge your ... but more your own ... sake."

"Your honour," replied Theobald, the ... rubbing ... his eyes, "I have ... the ox. I did, but I did it to ... the mind of my aged mother and to do honour to the spirit of my departed father. The anniversary day was coming on and I had not the wherewithal ... the obligation, and when I saw the ox ... in the stall I thought it a good chance to carry out my duty toward my parents. Suddenly seized with the ... I gave way to the impulse, my wanting motive leading me to do evil. But surely it must have been the ... of heaven."

Theobald prevented himself ... in the ... and looked the face of the deputy.

"A man may not steal his neighbour's good ... even if it is the value of a pig," said the judge. "However, you have ... enough to excuse your fault;

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and your son has been honorable enough to give evidence of the court even against his own father."

"Your honour," cried the boy on being thus addressed; "I saw on the placard the announcement by you that you would pay a big reward to the informer, and I now pray you will hand it over to me."

At this the deputy was much taken aback. He thought how ignoble must be the wretch who would inform against his own father merely for the sake of a pecuniary reward. Then turning again to the boy he asked: "And what reward would you have, my boy?"

"I ask that you pardon my poor father," said the boy promptly.

"What is this you ask?" cried the deputy.

"When I saw the reward offered," said the boy, "I knew the only way to save my father was to inform you on him and then ask his pardon as my reward. So that is all I ask."

The deputy gazed in silence at the boy for some moments.

"You are a wonderful and an admirable boy," said the deputy. "You ask the pardon of your father as the enormous reward offered by me. A public official should not lie; and I can only give you what you have asked. Your father is forgiven as the reward due you; and you may keep the six ryo obtained for the ox."

"Thanks a thousand times, your honour," exclaimed the boy.

Then the judge turned to Tarotsi and said:

"Evidently it is, as you well know, a wicked thing to steal, even though prompted by filial piety; but for the sake of your son you have been pardoned. In his wisdom he saw that if he did not inform against you he would be found out and punished severely. He decided to inform against you and get your pardon as his reward. Henceforth let me hear nothing evil of you."

The whole court was jubilant over the action of the boy and of the deputy; and Murayama was so overcome that he advanced to the front of the room and publicly commended the deputy, saying he too should have his reward. The deputy was surprised beyond measure to hear anyone in the court thus address him, but when he saw it was no less a person than lord Matsudaira Izyo of Aizo he was still more surprised. Ohio wrote him an invaluable testimonial, and the deputy was promoted to one the most important positions.

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"I ask that you pardon my poor father," said the boy promptly.

"What is this you ask?" cried the deputy.

"When I saw the reward offered," said the boy, "I knew the best way to save my father was to inform you on him and then ask his pardon as my reward. So that is all I ask."

The deputy gazed in silence at the boy for some moments.

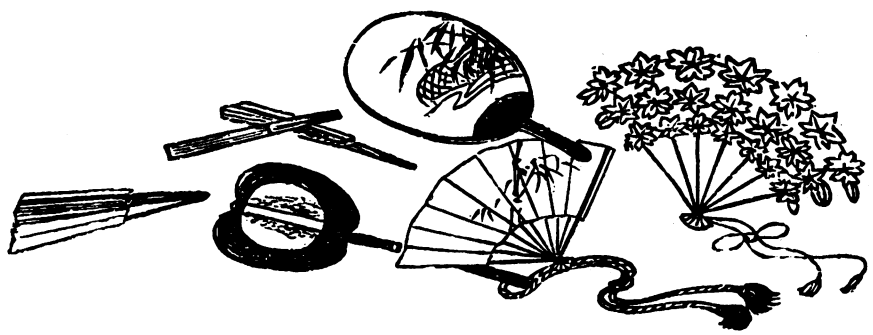
"Your are a wonderful and an admirable boy," said the deputy. "You ask the pardon of your father as the enormous reward offered by me. A public official should not lie; and I can only give you what you have asked. Your father is forgiven as the reward due you; and you may keep the six *ryo* obtained for the ox."

"Thanks a thousand times, your honour," exclaimed the boy.

Then the judge turned to Tarobei and said:

"Tarobei, it is, as you well know, a wicked thing to steal, even though prompted by filial piety; but for the sake of your son you have been pardoned. In his wisdom he saw that if he did not inform against you nevertheless in time you would be found out and punished severely. He decided to inform against you and get your pardon as his reward. Henceforth let me hear nothing evil of you."

The whole court was jubilant over the action of the boy and of the deputy; and Mitsukuni was so overcome that he advanced to the front of the room and publicly commended the deputy, saying he too should have his reward. The deputy was surprised beyond measure to hear anyone in the court thus address him, but when he saw it was no less a person than lord Mitsuknni Kyo of Mito he was still more surprised. Giko wrote him an invaluable testimonial, and the deputy was promoted to one the most important positions.



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JAPANESE EXHIBITS AT THE SAN FRANCISCO EXPOSITION

CONTRARY to the usual practice in regard to great exhibitions Japan will pay much more attention to the quality of her exhibits sent to San Francisco than to her buildings, though the latter will be of more than ordinary interest. The Japanese committee in charge of exhibits are impressing on exhibitors the importance of sending only the best that they can turn out, and there is no doubt that the great occasion will prove a reliable illustration of what Japan can do.

The Japanese buildings at the Panama Pacific Exposition are to be in the pure native style of the Fujiwara period : that is of 800 years ago, and are to be constructed of plain, unvarnished wood, according to native art and custom. There is to be a Japanese garden covering a space of 144,000 sq. ft., which, in regard to arrangement, trees, bridges, ponds and stones, will be laid out after the manner of the native gardener. In this garden will be erected a model of the famous Kinkakuji, and there also will be set up the Formosan building, the Japanese buildings, and the offices of the Japanese department of the Exposition.

Among the more important exhibits to be sent by the Imperial Government is a model of the Nikko Mausoleum of the Tokugawa shoguns, covering 720 sq. ft. All the shrines, gates, torii, tôrô and trees as well as paths will be faithfully reproduced in the model. The artist employed to make the model is one capable of building the original mausoleum itself. A temporary construction shop for the making of the model has been specially set up at Nikko, so that the artists may follow the original accurately.

The Government is also sending a model of the famous sacred mountain, Fujisan, with all its environs, including hot springs, Hakone, its lake, Ashigarayama ; the whole will be an exact representation of the noted tourist region around Fuji. The Government exhibit will also include numerous photographs illustrating the medical science and medical institutions of Japan, as well as the sanitary progress of the nation. There will be also surgical exhibits showing Japanese treatment of various diseases of the human body ; and the manner in which Japan takes precaution against epidemics, with statistics as to baths and the national passion for cleanliness. Exhibits of models representing the nation's charitable institutions will also be on view. The above exhibits will be sent by the Home Department.

The Department of Agriculture and Commerce will present a fine array of raw silk exhibits. In a special hall in the Japanese garden there is to be set up a model of a private residence of the Tokugawa period, covering an area of 648 sq. ft. In this residence fourteen Japanese girls attired in the style of the Genroku period will wait on the public,

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JAPANESE EXHIBITS AT THE SAN FRANCISCO EXPOSITION

CONTRARY to the usual practice in regard to great exhibitions Japan will pay much more attention to the quality of her exhibits than to the number. Even to her buildings, though the latter will be of more than ordinary interest. The Japanese commissioners in charge of exhibits are impressing on exhibitors the importance of sending only the best that they can turn out, and there is no doubt that the great occasion will prove a reliable illustration of what Japan can do.

The Japanese buildings at the Panama-Pacific Exposition are to be in the pure native style of the Fujiwara period—that is, of 1,000 years ago—and to be constructed of pine, unvarnished wood, according to native custom and custom. [illegible] a house or [illegible] which, in regard to [illegible] and [illegible] and after the manner of the native gardens. In this garden will be erected a model of the famous Kiyomizu building, in Kyoto, and there also will be seen the Tomonoin building, the Jigendo building and the gates of the Imperial department of the Exposition.

Among the more important exhibits to be sent by the Imperial Government is a model of the Nikko Mausoleum of the Tokugawa shoguns, covering 250 square feet. All the shrines, gates, towers and [illegible] will be depicted in this model, which will be [illegible] reproduced in the model. The [illegible] regard to great exhibitions Japan will pay much more attention to the quality of her exhibits than to the number. Even to her buildings, though the latter will be of more than ordinary interest. The Japanese commissioners in charge of exhibits are impressing on exhibitors the importance of sending only the best that they can turn out, and there is no doubt that the great occasion will prove a reliable illustration of what Japan can do.

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The Government Bureau of Industry, one of the famous natural products, Fujiyama, with its gardens, including the [illegible], Hakone, Ashinoyama, the whole will be an exact reproduction of the noted tourist region around Fuji. The Government exhibit will also include numerous photographs illustrating the natural scenery and industrial features of Japan, as well as the manufacturing progress of the nation. There will be also [illegible] showing Japanese literature and various phases of the human interest in which Japan takes pride, such as [illegible] and the methods by which Japan [illegible] to India and the Oriental countries. Exhibits of models typifying the national characteristics will also be on view. The above exhibits are to be made by the Home Department.

The Department of Agriculture and Commerce will present a fine array of raw silk exhibits. In a special unit in the Japanese section there is to be set up a model of a private residence of the Tokugawa period, covering 250 square feet of floor space. In this residence Japanese girls are to be in the style of the Genroku period and will be on the public

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...ible engaged in sericulture operations throughout silkworms, picking mulberry leaves for them, feeding cocoons, reeling silk yarn and the whole process of silk-making will be abundantly illustrated. The model for this work will be made by the Takashima silk firm in Kyōto. The Government will place on view scientific charting the progress of the silk industry in Japan, as well as the progress of Japanese woven goods. The Bureau of Textile and Industry connected with the Department of Agriculture and Commerce will exhibit a plant specimen of every of various kinds of weeding, and to the same effect will be placed graphic charting the quantities of these articles exported to foreign countries and the progress of foreign trade. The Imperial Japan will have on view drawings to show the scenes in the various towns in Japan, including those of famous Temples and Shrines. Colonel Hara [illegible] will exhibit [illegible] Japan. The Bureau of Mines will exhibit the products of the mines of Japan, and the Bureau of Fisheries will display the [illegible] fishery. Japan will have a display showing the [illegible] of Japan, and the Bureau of Commerce will exhibit [illegible] Japan. The Bureau of Education will display the [illegible] Japan, including the [illegible] and [illegible] of Japan. The Bureau of Agriculture will exhibit [illegible] Japan. The Bureau of Forestry will exhibit [illegible] Japan. The Bureau of Mines will exhibit [illegible] Japan. The Bureau of Fisheries will exhibit [illegible] Japan. The Bureau of Commerce will exhibit [illegible] Japan. The Bureau of Education will exhibit [illegible]

while engaged in sericulture operations. Breeding silkworms, picking mulberry leaves for them, treating cocoons, weaving silk yarn and the whole process of silk-making will be abundantly illustrated. The model for this work will be made by the Takashima silk firm in Kyoto. The Government will place on view statistics showing the progress of the silk industry in Japan, as well as the progress of Agricultural science. The Bureau of Trades and Industry connected with the Department of Agriculture and Commerce will erect a giant garden lantern, or *toro*, of various kinds of matting; and in the same place will be photopraphs showing the manufacture of floor mattings, the output of industrial products and the progress of foreign trade. The Forestry Bureau will have on view drawings to show the sizes of the various forests in Japan, including those of Korea, Formosa and Saghalien. Over sixty kinds of bamboo wood will be exhibited on a revolving stand. The Bureau of Mines will send over 700 samples of minerals, as well as models of the famous volcano of Aso and that of Sakurajima which erupted some time ago, with photographs of all details. The Fishery Bureau will have some interesting models in the way of fishing boats representing the Japanese manner of taking all kinds of fish, with statistics and other details of the industry, and a fine collection of native shells.

The Department of Communications will send a model of the *Tenchi Maru*, a warship constructed by the Tokugawa government in 1630, under the rule of the Third shogun, Iyemitsu. The model is a magnificent one, 147 foot keel, 54 foot beam and 11 feet in depth, painted red and inlaid with gold. The model is fully equipped and ready for war. In ancient times it was the most impressive sight that could appear in Yedo bay: that is, the original was. There is also to be a model of the *Taiho Maru*, a warship built 30 years after the former ship, by the Marquis Hosokawa, lord of Kumamoto. Photographs and statistics of Japanese seamen and shipping will be shown in plenty, including all the great Companies with their wireless apparatus, telegrams between Japan and America, examples and statistics of post offices and postal savings banks, postage stamps, telephones, and instruments designed for teaching in the nautical school.

In addition to the Government exhibits these sent by private persons will be on quite a large scale. Reports concerning these have been received by the supervisors and the selection of the exhibits has now been completed and the goods will be shipped off by the middle of November. We may also mention that a very fine exhibit is to be sent by the Department of Education. The Hall of Mines at the Panama Exhibition for the Japanese exhibits will cover an area of 3,600 sq. ft. and have an excellent display, representing the very varied mineral industries of the nation. The full extent of the private exhibits is not yet accurately known, but it is expected to be quite satisfactory. The Government exhibits alone will be sufficient to attract wide attention among the numerous visitors to the great Exposition.

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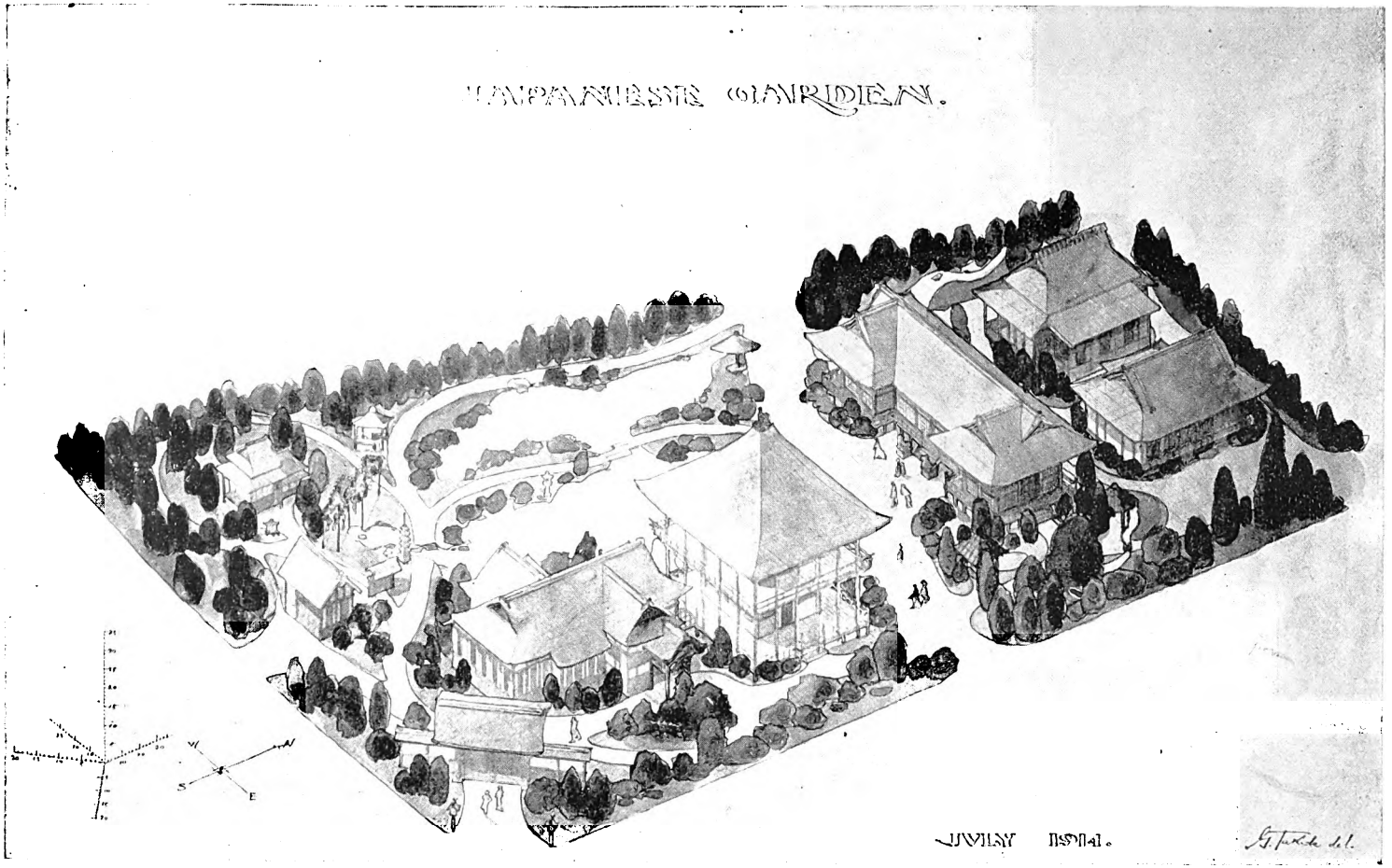

JAPANESE GARDEN TO BE BUILT AT THE PANAMA PACIFIC EXPOSITION

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HAIR

IN all ages the hair has been an endless topic, both for the declamation of the moralist as well as a study for the devotees of fashion. The fact that even dignitaries in England still wear a wig when on duty shows how powerful at one time was the influence of what was regarded as a becoming head of hair. If the effect was so imposing and attractive among men it was no less magical among women. The elaborate and often fanciful coiffure of the fair sex who strive to make themselves fairer by blandishments of hair construction, has formed an important phase of fashion from year to year during many a century. Even the not very old among us still remember how the hair of ladies was frizzled and and curled with the nicest art, set off even with artificial curls, known by such pathetic terms as heart-breakers and love-locks. The use of cosmetics for improving the appearance of the hair has long been a practice of both men and women. Students of history will recollect that when the Duke of Guise was shot at Blois he was found with a comfit-box in his hand.

That the above practices should have also prevailed among the men and women of Japan is only another way of proclaiming them as human as the people of Europe. Needless to say the subject of woman's hair has always been of more importance in Japan than that of man's hair. In fact the Japanese man of modern times may be said as a rule to have no style at all in hair: he has the barber cut off all that the clippers will take, leaving the hair the same length all over the head, something like western convicts. Though style has thus degenerated, or shall we way disappeared, for the most part, among men in Japan, woman still preserves her fancies to an artistic degree, as will have been observed from our article on the Japanese Coiffeur published in a former number of the JAPAN MAGAZINE.

But hair in Japan has more uses than nature intended. After it has done duty as an ornament to the head of some fair maiden to win admiration or perhaps a husband, it passes out into the realm of less emotional commerce where its uses are endless. There is a saying among the Japanese that even an elephant can be tied up by a woman's hair. The saying probably has an emotional reference, signifying the attractive influence of a beautiful head of hair well arranged, but it is a saying very literally fulfilled also in the commerce of woman's hair among the Japanese. The hair of the Japanese woman is very long compared with that of the European woman, black and of uncommon strength. In Japan it is a familiar sight to observe girls with hair hanging down the back below the calves of the legs: not quite to the ankles, of course, but almost. Hair of such length and strength finds abundant and profitable exchange in trade. The Japanese woman carefully saves up her combings for the hair-buyer who in turn disposes of them to the dealer.

In the realm of practical utility the methods of disposal are innumerable. A good deal of this sort of hair goes to the making of false hair for those not naturally blest by nature, or to make wigs needed by actors. Owing to the superiority of oriental hair for commercial

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purposes there has in recent years grown up a tremendous demand abroad. Japanese hair is so long and elastic that it is used in Europe for weaving purposes. In many cases the hair is whitened by chemical treatment and afterwards dyed any colour desired. Subsequently it may be woven with silk threads to make fine ribbon materials or fabrics for chair hangings or other draperies. Stuffs so woven are very expensive, commanding hundreds of *yen* a square yard. At present the greatest demand for Japanese hair appears to be in France and the United States. But the demand is also increasing in England. In recent years the export has increased abnormally. The value of exports in human hair by some of the larger firms is equal in about ¥500,000 a year. In the year 1910 the exports of human hair totaled over a million *yen*. The demand now far exceeds the supply, and hair dealers have their agents constantly pestering the hair dressers and haunting the families that have many women, in order to collect as much hair as possible.

On the other hand the Japanese woman is not disposed to treat her hair as a commercial commodity. She has always been accustomed to regard it as an ornament above the influence of gold: a sacred possession, in fact; and as such it has been her wont to present her hair to some temple as an offering to the gods. When she is bent on obtaining some special blessing or favour from on high, she lays a portion of her best hair before the altar, convinced that Buddha will be more pleased with this sacrifice than any other. The close observer will doubtless have noticed that in many cases the rope of the call-bell in front of shrines and temples is made of hair. The priests of the shrine or temple save up all the hair offerings of the women and have them made in ropes for the bells, as the best way of preserving the hair in a useful condition. Thus the hair, quite true to the intentions of the givers, is used to call the gods to hear the petitions of worshippers. Whether the gods are more willing to heed those who call them by a hair rope is another question, but if any adequate notion of chivalry prevails among them, they surely cannot be oblivious to so personal and graceful an offering. And when many such gifts are combined in one strong rope the influence ought to be all the greater: equal in itself to a whole prayer-meeting.

Some time ago a certain hair dealer, seeing the unusual quantity of fine hair presented to a shrine, made an offer to the priest to give a lantern costing ¥150 to the shrine in exchange for the hair. The priest was disposed to acquiesce in the proposal, for he did not think the hair was worth as much; but when the parishoners heard of it, they raised vigorous objection and the offer had to be declined. During the building of the great Hongwanji temple at Kyoto the women of the neighbourhood and elsewhere united to present enough hair to the temple to make a rope sufficient to raise the great pillars into place; and they did so, even to lifting the ridge-poles on the lofty roof. Now when anyone visits that sacred spot his spirit is moved beyond words by the very thought that all those great and costly timbers were raised into place by the hair that grew on the heads of devoted mothers and daughters who serve Buddha in Japan. To supply the necessary quantity of hair many a maiden and matron cut off her beautiful tresses and went like a widow for the sake of hastening the completion of the sacred rope and therefore the sacred building. The magnificent rope when completed was of great length and nearly five inches in diameter; and after the completion of the temple it was sold to a hair-dealer for a great price, thus enhancing the temple's depleted treasury.

Hair dealers generally regard the hair of Tokyo women as inferior to that from the heads of country women. The reason for this difference of quality is that the city ladies are so fussy about their hair they are always working with it, and most of the hair is broken or short. Moreover, the hair of women from the colder regions of the empire is always superior in quality to that of those in the more tropical districts of the south. Dealers prefer the hair of Hokkaido women to that of women from Kyushu. They are further wont to see in the hair of women

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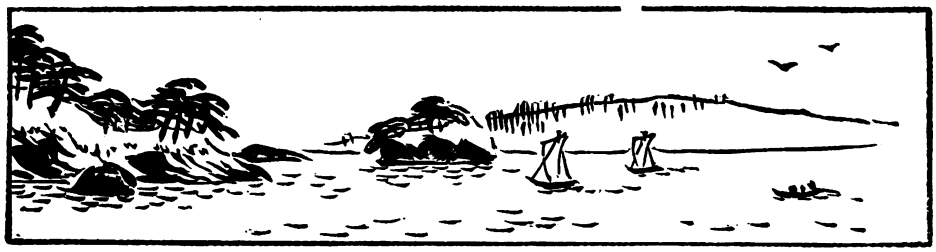
near the sea coast in inferior quality to that of women inland.

In Tokyo alone there are some 200 hair dealers, employing from twenty to one hundred women each, who are kept busy assorting and arranging the hair collected. When the hair comes in the the first thing to do is to disentangle it; and for this purpose and instrument called a *temangwa* is used: it consists of a piece of wood about eight inches long with two iron teeth at the end for combing out the hair and making it straight. From this the hair passes on to the *tatemangwa*, a kind of comb with iron teeth about five inches long. After this process the hair is separated according to length; and it is then classified into grades, as 2 inch hair, 8 inch hair to 2 feet and so on. Then the hair is cleansed with caustic soda and freed from oil and grease. The hair for export is next packed in one pound bundles and placed in boxes containing 100 pounds.

In a certain village in the Hiroshima district all the inhabitants are hair workers. This village of Keyamura is well known among all the hair dealers of the empire. It is the custom to send all hair collected west of Osaka and Kyoto to this village for treatment and after being thus prepared the hair returns to Osaka. In Tokyo most of the hair dealers have their shops in Asakusa and Shitaya. Among them most of the hair of three feet long and over is used for wigs and false hair, all shorter hair going to the doll makers. The very short hair of 3 inches or so is used by hair dressers for cleaning out their combs after dressing a very greasy head of hair. The hair for wigs is dyed black and treated with sulphate of iron to prevent fading. One good girl-worker is able to arrange and treat about 5 lbs. of hair a day, for which she gets about 25 *sen*. The girls who finish first class hair of 3 feet long and over get higher wages. The cost of a roll of false hair of 3 feet long is as high as ¥5 a pound, with prices descending accordance to the length of the hair.

The hair business is generally considered a well-paying enterprise. A dealer employing 20 girls a day may make from ¥800 to ¥1,000 a month. The dealers have strong rivals in those of China; for the hair of the Chinese woman is also much admired and in great demand; and up to recent times the men of China were as rich a source of supply as the women. It is generally understood, however, that Chinese hair is on the whole inferior in quality to Japanese hair. As the Chinese hair is cheaper the competition between the dealers of the two nations is very keen. The Japanese women seem quite proud to know that their hair is in such great demand in Europe and the United States. The fact that the hair of the Japanese woman which comes out one by one in the course of a year reaches a value of over a million *yen* in exports, is in itself an interesting example of the value of little things.



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A SONG OF LONGING

Ashibi no

Yuudon-no-o

Sindan-o no

Hapa magashi yo wa

Hitori ka mo nen

Ah, the foot-drawn rug
Of the mountain-dwarf's lair
Draped like down-curved branch:—
Through this long, long dragging night
Must I keep my couch alone?

Hiromaro, 7th Century.
Trans. by Dr. Clay MacCauley

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A SONG OF LONGING

Ashibiki no

Yamadori-no-o no

Shidari-o no

Naga nagashi yo wo

Hitori ka mo nen!

Ah, the foot-drawn trail

Of the mountain-pheasant's tail

Drooped like down-curved branch:—

Through this long, long dragging night

Must I keep my couch alone?

Hitomaro (7th Century)
Tran. by Dr. Clay MacCauley

Note.—These sombre but graceful lines from one of the oldest and greatest of the national poets come as a sigh that makes the eighth one with the twentieth century. In that far-off time there was the inevitable undertone of sorrow pervading all humanity, as there is to-day. In all ages there is the vacant chair or, more lonely still, the vacant couch and the age-long cry ever unsatisfied: O, for the touch of a vanished hand and the sound of a voice that is still!" The poem is a love-song intelligible rather through the mood aroused by its tone, than through the explicit verbal expression. Like all Japanese poetry, it suggests a vital experience, and each must fill in the details for himself. (Ed.)

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MOJI STATION

KASHII SHRINE

BEAUTY SPOTS IN KYUSHU

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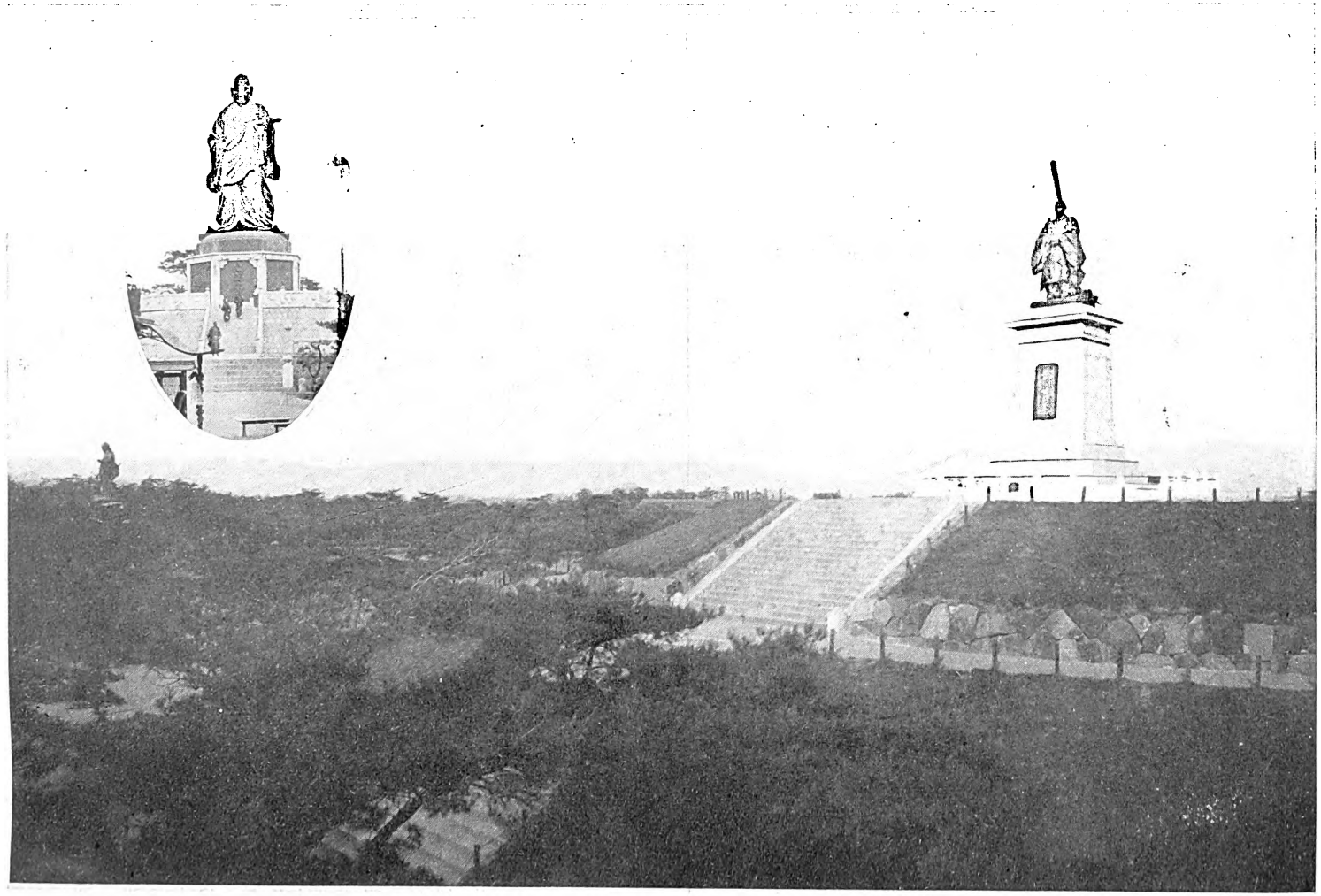

HIGASHI PARK, WITH STATUE OF THE EMPEROR KAMEYAMA
ON THE RIGHT AND NICHIREN ON THE LEFT

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HAKATA BEACH

NISHI PARK

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BEAUTY SPOTS OF KYUSHU

By "TRAVELER"

FROM the point of view of civilization Kyushu is possibly the oldest part of the Japanese empire, for there it was that the Yamato race is supposed to have first settled in its migration northwards. But the places noted for beauty of natural scenery in Kyushu are scarcely less interesting than the many famous historical associations of the island.

Starting from the port of Moji as the main entrance to Kyushu the traveler proceeds by train into the province of Chikuzen. The first place of importance to the tourist is the great shrine of Kashii, the *Kashii-no-Miya*, as it is called, situated about fifteen miles from Kashii station. It is one of the *Kanpei Taisha*, or grand government shrines, ranking in Imperial estimation next to the Great Shrine of Ise, the Atsuta Shingu and the Izumo-no-Oyashiro. The origin of the Kashii shrine is lost in the shadows of antiquity. The fact that there is authentic history witnessing to its having been rebuilt in the year 869 A. D., shows how ancient must have been its foundation.

The Kashii shrine comprises three buildings, the first of which is dedicated to the Empress Jingo, the next to the Emperor Ojin and the other to Tsutsuo-no-mikoto. It was at this sacred spot that the Empress Jingo and the Emperor Chuai stayed when they were subjugating the Kumaso tribes of Kyushu in 193 A.D. The deities there enshrined are believed to protect the Imperial House of Japan. In all serious emergencies of state an Imperial messenger is accordingly despatched to this, among other shrines, to invoke the assistance of the gods. Situated near the seashore the shrine affords magnificent views, with great old pines rising all around. It is indeed a place of beauty and peace, well worth a visit.

The Hachiman Shrine near Hakozaki station is another famous historical spot in this region. It is one of the *Kanpei Taisha*, or second-class government shrines, and is dedicated to the Emperor Ojin, the Empress Jingo and Tamayori-hime-no-mikoto. Its foundation is said to date from the year 759 A. D. The front gate is two-storied, with a tablet bearing the script of the Emperor Daigo over the lintel, reading: "A Hostile Country Surrendered." Before the shrine stands a great pine known as the *Shirushi-no-matsu*, marking the spot where the Empress Jingo, on her return from a victorious campaign in Korea, gave birth to the young prince who

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subsequently became the Emperor Ojin. The pine tree marks the burial place of the placenta. The shrine is by the shore of Hakata bay, noted for its fair white sand under beautiful green pines.

Along the shore westward from the Hachiman shrine, toward the University of Kyushu, there is the beautiful Higashi Park, known as the *Chiyo-no-matsubara*, famous for its old pines. It is supposed to mark a place of ancient strife, a field of battles long ago; and therein are erected bronze statues of the Emperor Kameyama and of Nichiren, the great Buddhist preacher and teacher, who founded the Nichiren sect of Buddhists. It is said that at the critical period of the invasion of Japan by the army and navy of Genghis Khan in the 13th century, the Emperor Kameyama at this place invoked the aid of the God of the great shrine at Ise against the enemy, and a storm arose scattering and shattering the Chinese armada. That famous disturbance of the elements on behalf of the empire is believed to have been due to the intervention of the deity of the Ise shrine and is known in Japanese history as the *Ise-no-kamikaze*, or hurricane of the god of Ise. The bronze statue of the Emperor Kameyama in Higashi Park commemorates the deliverance of Japan from the attacks of her enemies in the 13th century. Nichiren, being the Luther of Japan, the erection of a statue in his honour can readily be understood. It was he who foretold the invasion of Japan by the armies of China as a punishment for the degeneration of the time; so a memorial of the great man was thus set up, as well as a building in memory of the invaders themselves.

Fukuoka city is itself a place of sufficient importance to visit. Hakata harbour is the port of entry to Fukuoka by sea, and is supposed to be the oldest trade port in the empire. From the remotest period of antiquity trade between Japan, China and Korea was carried on at this place. This was especially so during the Nara period, and here too the Chinese invaders proposed to land during the Kamakura era. The present population of the city of Fukuoka is about 70,000, the second largest city of the island. The ruins of the old castle lie to the west of the city. It was formerly known as Maizuru castle, the fortress of Lord Kuroda. At present the place is occupied by the Headquaters of the Twenty-fourth Infantry Brigade and the Forty-eighth Infantry Regiment of the Imperial army. On the hill, known as Aratsuyama, there is a pretty park known as *Nishi*, from which good views may be had of the castle and the seascape across Hakata bay. Beyond lies the ocean on one side and the blue mountains of Hizen and Chikugo on the other. The shrine in the park is dedicated to the ancestral spirits of Lord Kuroda. In the shrine are preserved the ancient weapons of the Kuroda family. There are also to be seen some relics of the war with China and the war with Russia.

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On the east side of Kyushu is the beautiful cape Shika-no-shima, jutting far into the blue sea. It acts as a breakwater to Hakata bay, and is about 7 miles long by 300 yards to 1500 broad. The first to notice and praise its beauty was Rai Sanyo, a famous scholar and traveler of the Tokugawa period, who made a tour of Kyushu. He composed a Chinese poem on the beauty of Cape Shika-no-shima; and a subsequent traveler, Omachi Keigetsu, also a literary man, contended that the beauty of the place was superior to that of Ama-no-hashidate, one of the three most beautiful spots in Japan.

Among the more interesting historical relics of Kyushu are the ancient ruins, some of them going back for more than a thousand years, most of them being in the region of Dazaifu. The name, Daizaifu, was originally the name of the office of the chief governor of the island of Kyushu. In the yenr 282 A. D. Takeshiuchi-no-Sukune was appointed Governor-General of Kyushu, with his main office at this place. The ruins of the foundations may still be seen at Mizuki village, the huge stones, some of them six feet square, indicating the proportions of the ancient building. The old tiles found in the vicinity are interesting relics, as they came from Korea and China. They are made from a dark grey earth, and are as hard as metal. Sometimes they are made into ink slabs and sold as souvenirs.

The Daizaifu shrine is dedicated to Sugawara Michizane, a famous royalist of old Japan. The shrine was built in 905 A.D. and forms one of the second-class government shrines. It may be visited from Futsukaichi station, from which it is distant some two miles. The bronze torii entering the precincts of the shrine is very fine, and the big stone bridge crossing the temple pond is characteristic of Japanese holy places. The structure itself is simple but in keeping with the nation's conception of reverence. As the patron saint was noted for his love of the plum blossom, there is a fine plum tree in front of the shrine, called the flying plum tree, the tradition being that when the famous man was exiled to Kyushu, after bidding farewell to his beloved plum trees at home and proceeding to the place of banishment, one of them flew after him and was found growing before his door in the morning. This is but one of the numerous plum trees that adorn the precincts of the shrine. At the time of the annual festival of the shrine, on the 25th of August, the crowds that here assemble are very great.

In Chikuzen province there is another cape known as Keya-no-oto at Itoshima, famous for its rocks and caves. Here huge rocks towering aloft like mythic pillars make an imposing appearance. There is one cave some 30 feet wide opening northward toward the sea, inside of which are walls of cyclopean natural masonry. The sea thundering in out of

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this cave during rough weather is some thing to hear, though one cannot then go near it. However during calm weather the tourist can enter the cave by boat to a distance of some six hundred feet, and landing can proceed thence on foot over varicoloured sands to the limits of the interior. It is said that no one has ever ventured to the very end of the cave, as it really extends endlessly or even to the palace of the goddess of the sea.

About one mile distant from Hakozaki station there are some very interesting long stones known as *Mongwaishi*, or naval stones. Eight or three are about eight feet in length with a diameter of some three feet, and are marked by what appears to have been iron rings. Tradition has it that these are the masts of the ship which brought the Empress Jingo back from her expedition to Korea, and that they have since become petrified.

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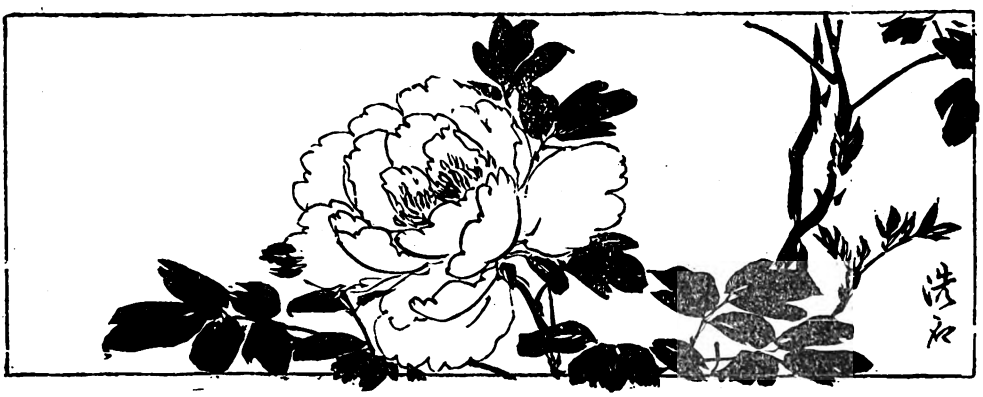

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JAPAN'S IMPORT OF CHEMICALS

By K. SUIDZU

JAPAN'S imports, which fifty years ago amounted to some 10,690,000 *yen* in value, have today reached a total value of some 729,430,000 *yen*; and of this enormous aggregate, about 186,690,000 *yen*, or some 26 per cent of the total, represent what may be classified as chemicals. When more than a quarter of the nation's imports are chemicals the importance of such materials in the progress of the country may be estimated. The fact is still further emphasized when we say that with the ever increasing import of chemicals there has also been a constantly growing output in the domestic field, showing an increase of about 29 per cent a year. Japan exports chemical products to the value of about 40,000,000 *yen* annually. This means that her chemical output sent abroad represents as much a 7 per cent of her total exports.

Chemical industries in Japan have suffered from adhering too closely to traditional processes instead of hastening the adoption of modern methods of production and treatment. Our experts employ their time and ingenuity in supervisiting those under them, rather than in working out problems for themselves. They are too prone to be mere officials and have no ambition to be discoverers. Promoters of chemical industries have too often adopted the habits of other industrialists; there is too much imitation. If one city starts a gas company, the capitalists of all other cities follow suit, and so on. There is not enough incentive to research, somehow. When one considers the vast amount of chemicals Japan has to import, it will be seen what room there is for development in the realm of the domestic industry. Indeed many important chemical industries which receive much attention abroad, the Japanese promoter seems unaware of. It is well enough to take up industries which others have undertaken, but it is far better for the country to promote some important industry that no one has thought of inaugurating.

Perhaps the chief drawback to Japan's progress in this way is the general lack of knowledge among those associated with chemical industries in this country. If some one lower down shows any signs of a genius for research and discovery his superiors do not know enough to recognize his capacity and consequently he is discouraged. Until managers treat experts with more respect and consideration little progress can be expected along original lines. In acids, alkali and fertilizers Japan imports to the value of 5,775,000 *yen* annually. With the exception of caustic soda and bicarbonate of soda, all these imports are devoted to fertilizing purposes. If the amount of sulphate of ammonia used as fertilizer be included, the imports would reach 7,000,000 *yen* a year. As Japan has little or no phosphate resources she has to look wholly to foreign imports for her supply. One of the most important of our imported chemicals is nitrate of soda, as it is not

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... Japan ... chemicals ... ...

only directly used in fertilizing but as a raw material for the production of nitric acid, gunpowder, sulphuric and so on. Our only resource at present is Chili, and in recent years the price has greatly advanced. In Europe they have several methods of the chemical process, but in Japan, although it has been tried, the process has not been a success. We also in great need of a more scientific process for the manufacture of common salt, the old and primitive methods being still largely used.

In the chemicals derived from the distillation of wood such as refining resins, acetic acid and formalin [illegible] progress has been made in smelting iron in Shiguchi, Shimotsuke and Shimane. But in the different forms of ammonia our imports are a large [illegible] Animal imports in these chemicals more much a value of some [illegible] [illegible] [illegible]

only directly used in fertilizing but as a raw material for the production of nitric acid, gunpowder, celluloid and so on. Our only resource at present is Chili, and in recent years the price has greatly advanced. In Europe they have succeeded making it by chemical process, but in Japan, although is has been tried, the process has not been a success. We are also in great need of a more scientific process for the manufacture of common salt, the old and primitive methods being still largely used.

In chemicals derived from destructive distillation of wood, such as calcium acetate, acetic acid and formalin some progress has been made in producing them in Saghalien, Shiobara and Shimada. But in the different forms of ammonia our imports are as large as ever if not more so. Annual imports in these chemicals now reach a value of some 17,440,000 *yen*. Much more progress could be made were we more alive to the necessity of saving waste products such as sawdust and smoke so as to obtain their acids. The sulphate, chloride and carbonate of ammonia which we now import in such vast quantities, might be obtained from our coal gas manufacture. A beginning has been made in this direction, but the output does not pretend to meet the demand. In the great majority of our gas works the valuable liquid from which the different forms of ammonia might be obtained, is allowed to go to waste. And carbolic acid as a by-product of coal gas manufacture, we have not yet even attempted.

Japan has done something in the way of meeting her domestic demand for petroleum, but in that commodity and its byproducts we still import to an annual value of 13,400,000 *yen*. In the matter of paper, which requires chemical process in its manufacture, we are making some progress, but our yearly imports in this material are still enormous, reaching a total of 11,700,000 *yen*. Our attempts at making artificial silk are as yet unsatisfactory. We have two successful factories for making celluloid, and there is every hope that this industry will much increase.

There is an immense annual consumption of dye stuffs in Japan; aud yet but few of these important chemicals are made in the country. Our annual import of dye stuffs reaches about 8,590,000 *yen*. One of the most important sources for dyeing materials is coal tar; and as Japan has an enormous consumption of coal the opportunity for utlizing its waste products is ample. Yet we have done practically nothing. Japan has also extensive coke-making plants that might be used for this purpose. We already are making a little crude benzine, naphtaline and timber preservative from our coal consumption waste, and most of the tar is sold to the navy for making coal briquettes. But nothing has been done to meet the increasing demand for dye stuffs.

As for such chemicals as oils, fats, essential oils and soap materials some progress has been made in their production, but the annual importation still equals 8,120,000 *yen*. Tallow and such oils have to be imported, since Japan has no great herds of stock such as are to be seen in western countries. But in the matter of glycerine and turpentine we could do much more were we so disposed. There is also a splendid opportunity for producing such manufactures as oil cloth and linoleum. We make some camphor and peppermint oils but all other aromatic oils are imported. The process of ex-

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tracting the essence of aromatic plants has not been developed at all.

In such important products as paints, resins, gums and cosmetics our annual imports are valued at some 7,310,000 *yen*. Such materials a rubber and shellac will have to be imported for some time, as we have no way of their production at present. The demand for resin is increasing enormously, but we have to depend on America for our supply.

As for purely chemical materials we import to the value of 6,990.000 a year. This list includes medicines and chemicals used in industry and for chemical purposes. Chemicals used for medical purposes are now made in both Osaka and Tokyo, but these laboratories by no means meet the requirements of the nation. We have done very little in the way of making organic chemicals, most of our output being in the nature of inorganic chemicals.

Owing to our backwardness in the matter of chemical manufactures we are still obliged to import leather, glue and their associated materials to the value of 5,660,000 *yen* a year, and glass products, cement and porcelain to the value of 4,160,000 *yen* a year. At the same time we must admit that in some of these porducts we are exporting to the extent of over 8,000,000 a year, which is some compensation. Osaka has made some progress in the manufacture of plate glass.

In the realm of electro-chemical products, such as red and yellow phosphorus, aluminium, graphite and chlorate of potash we are still in the rudimentary stage, and our yearly imports equal 1,970,000 *yen*. We are, however, making investigations with a view to obtaining cheaper electrical supply and are trying to develop the electrical dissociation industry. In photographer's materials we still import to an annual value of 1,110,000 *yen*. Our attempts at the making of dry plates and photographic printing papers have not been a success. In regard to chemicals connected with the process of fermenting we import goods valued at 860,000 *yen*; but our exports in sakê valued at about 4,000,000 annually. do something to offset this disability. In explosives, matches and such like our annual imports reach a value of 850,000 *yen*, but our annual export of matches, valued at 100,000,000 is some compensasion. In important articles like writing inks, lead pencils, shoe blacking, asbestos and condensed milk we import to the value of 3,700,000 a year, when we should be amply able to meet the home demand. Thus it will be seen that in the department of chemical products alone there is an immense field for development in Japan.

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tracting the essence of aromatic plants has not been developed at all.

In such important products as paints, resins, gums and cosmetics our annual imports are valued at some £3,000,000. Such materials as rubber and shellac will have to be imported for some time, as we have no *way* of their production at present. The demand for resin is increasing enormously, but *we* have to depend on America for our supply.

Is for purely chemical materials *we* import to the value of £900,000 a year. This list includes medicines and chemicals used in industry and for chemical purposes. Chemicals used for medicinal purposes are now made in both Osaka and Tokyo, but these laboratories by no means meet the requirements of the nation. *We* have done very little in the *way* of making organic chemicals, most of our output being in the matter of inorganic chemicals.

Owing to our backwardness in the matter of chemical manufactures *we* are still obliged to import leather, glue and their associated materials to the value of £600,000 per a year, and glass products, cement and porcelain to the value of £1,600,000 per a year. At the same time *we* must admit that in some of these products *we* are exporting to the extent of over £900,000 a year, which is some compensation. Osaka has made some progress in the manufacture of plate glass.

In the realm of electro-chemical products, such as red and yellow phosphorus, chlorine, prussiate and chlorate of potash *we* are still in the rudimentary stage, and our yearly imports equal £970,000 per. *We* are, however, making investigations *with* a view to obtaining cheaper electrical supply and are trying to develop the electrical dissolution industry. In photographic materials *we* still import to an annual value of £150,000 per. Our attempts at the making of dry plates and photographic printing papers have not been a success. In regard to chemicals connected *with* the process of fermenting *we* import goods valued at £800,000 per; but our exports in sake valued at about £,000,000 annually do something to offset this disability. In explosives, matches and such like our annual imports reach a value of £900,000 per, but our annual export of matches, valued at £,000,000 is some compensation. In important articles like writing inks, lead pencils, shoe blacking, asbestos and coal-tar acids *we* import to the value of £,700,000 a year, *when we* should be amply able to meet the home demand. Thus it will be seen that in the chemical products of chemical products alone there is an immense field for development in Japan.

A SONG.

[illegible] Love
That is too keen for
Wakeful eye
Upon the Heaven [illegible]
Ocean no sail

The Traveler who has travelled far
The friend with welcome smile,
All souls of men who came and go
Meet at this moorish stile—
They meet and see awhile.

By Semiramis (1638–87)

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A STILE

Kore ya kono
    Yuku mo kaeru mo
Wakarete wa
    Shiru mo shiranu mo
    Osaka no seki.

The stranger who has travelled far,
    The friend with welcome smile,
All sorts of men who come and go
    Meet at this mountain stile,—
    They meet and rest awhile.

By Semimaru (888—897)

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HARAKIRI

IN the Tokugawa era capital punishment was of four kinds, *shikei*, which simply meant death; *seppuku* or *harakiri*, which involved disembowelment; *zanzai*, decapitation; and *geshu-nin*, or slaughtering. In all these processes decapitation was involved. The mode of execution differed according to the rank of the offender and the nature of the offence. The first two modes of death were limited to *samurai* and higher ranks. The last two were the fate of ordinary people.

The *samurai* or any one of higher social or official rank, who had committed a capital offence, such as incendiarism, robbery, murder or other fatal deed, were simply told to die. If sentenced to *harakiri* it was regarded as a mark of favour or leniency. For instance the outrage perpetrated by Naito Izumi on Nagai Shinano during a religious ceremony under the auspices of the shogun Iyemitsu at the Zojoji temple in June, 1680, was punished by *seppuku*, as was also the offence committed by Asano Takumi when he attacked Kira Kozuke with a drawn sword in the shogun's palace, though both were cases of revenge or mere personal enmity. The forty-seven *ronin*, who were sentenced to *seppuku* afford another instance of the fate that invitably awaited the offending *samurai*. Thus whether the crime were political, public or private the sentence was the same.

The sentence of *seppuku* was pronounced in a place called the *hyojo-sho*, or board of deliberation; and the mode was so often been described that we spare the feelings of our readers by not again giving it in detail. The culprit was summoned before the Judges and the sentence read to him. The following is the sentence read to Sano Zenzaemon a criminal executed under the Tokugawa shogunate.

"To Sano Zenzaemon:

Of the new Band under Ninagawa Sagami-no Kami: Thou, on the 24th of the 3rd month, didst attack with drawn sword Tanuma Yamashiro-no-kami in the Violet Chamber of the Shogun's place. It is a most wicked offence for thee to have broken out with such violence regardless of the place where thou wast, and thou art therefore sentenced to *seppuku*."

The sentence was usually delivered at the hall of deliberation at 4 o'clock in the afternoon; and as soon as the sentence was pronounced a constable conducted the offender to the *shikidai*, or stoop before the main entrance, where he was put into a *kago* or portable basket, and carried under guard of four police and four lanternbearers to the prison. There the condemned one was received by the governor of the prison. Already a hut was prepared wherein the gruesome operation was to take place. This consisted of a room twelve feet square, roofed with singles and open on the fourth side facing the officers of the court. In the center of the hut were placed four straw mats, over which a white sheet was spread. All round the mats was sprinkled white sand to absorb the blood. As soon as the judges arrived they entered a room and put on their judicial robes, when the governor of the prison came out to receive them, presenting to them a paper certifying to the custody of the criminal. The various officers then took their places in proper order of rank in front of the place of execution. The act was performed about dusk. The lighting of lanterns added to the gloom of the bloody event. The prisoner's *kago* was then carried to the back of the hut and the condemned man brought to the place, walking between two constables. Leading him by the sleeves they cause him to sit down in the middle of the white sheet. The executioner then takes his place behind the prisoner. Two officials assist the latter to remove the clothes from his shoulders, and then after a profound bow again take their places on the sand. Then on a given signal a small dagger

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about nine inches long, wrapped in white paper, is placed on a small wooden stand before the victim. An attendant then asks the prisoner to accept the proffered gift. As the stand with the dagger is about three feet in front of the prisoner he has to reach forward on his arms to obtain it, and just as he does so, the executioner lops off his head with a sword. The head is immediately seized by an attendant and held up for inspection by the officials, whereupon an official exclaims in a loud voice that the proper officer has witnessed to the completion of the sentence. The officials now withdraw into a tent, change their dress and return to the court, where they report to the judges.

The sleeves of the dead prisoner are now hastily wrapped over his bleeding neck and the headless body is borne away by the police, and handed over to relatives of the victim.

In the case of *seppuku* of high personages at feudal mansions the ceremony was much more elaborate and the agony long-drawn out for the sake of courtesy, but the mode of death was essentially the same. There are numerous cases of private *harakiri,* such as that of the late General Count Nogi, when a man despatches himself for reasons of principle or in protest against what he believes wrong. One of the most memorable of such cases of private *seppeku* occurred in Tokyo in 1843. At that time there was promoted a scheme for converting lands in the vicinity of Tokyo and Osaka into government lands in exchanage for other lands to be given the holders. The proposal created widespread dissatisfaction. One Nakayama Hizen determined to remonstrate with the officials of the government; and knowing that such an action would mean death, he formally made his protest and then despatched himself by *seppuku.* His act was approved by the government and the obstinate official who refused to hear him, was punished and the family of the victim was allowed to inherit his property and succeed to his titles.

There is no doubt that the origin of this gruesome method of taking leave of life was among the military as a means of escaping from falling into the hands of their enemies in time of defeat. For this reason it became a characteristic mode of the *samurai* class and passed into the ranks of the feudal nobility and gentry. By this means persons above the common rank were permitted to perform their own execution and not to die as common criminals. So much has the idea taken hold upon Japan after centuries of practice that it has not quite passed away, and almost every year sees some case of this mode of despatch. Last year there were several cases of those who preferred to die when the late Emperor had passed away, and this year some have so died to depart with the Empress Dowager. It is the survival of a spirit that for ages has defied death and regarded it as merely a means of passing from one state of life to another just the same as birth is. The general trend of opinion in modern Japan is against it, however, and no doubt in time it will wholly cease as a mode of of suicide.

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OTOMEMATSUBARA

(The Lovers' Pine Grove)

By "ARIEL"

FAR back in the distant past, even as remote as the age of the demigods, there lived in the place now covered by the county of Kashima in the province of Hitachi, a fair and noble youth named Naka Samuda who courted a maiden of more than earthly beauty, called Unagami Aje. It was the time when heaven was very close to earth and gods communed with men, their children, and love was the noblest passion that could dominate the heart of youth. Surprised we must not be, therefore, to find Samuda and Aje walking hand in hand beneath the pine trees of the plain, even in the twilight when the tiny *lespedeza* blossoms were to them love's stars of good omen. There among the flowers scenting the air of dewy eve, the two lovers lingered till the leaves were laden with moisture, and from the pine needles diamonds sparkled in the moonlight. Who can wonder that they breathed the odour-laden air of night with joy, and pledged to love each other longer than the years that would be required to count the stars?

One evening the hours seemed to pass like minutes, as they talked of mutual interests, reclining beside a great trunk on a patch carpeted dry with spines of withered pine. The giant evergreen spread its arms heavenward in silent devotion, and its many fingers seemed to feel themselves embathed in an element etherial. And from the great pine's uplifted eminence came whispers delicate yet profound like the voice of many waters.

Pointing at last to the light purple aureole that haloed the moon, the youth remarked and said to the maiden:

"Thy heart, of Love, is like to yonder moon: so near and yet so far: bright yet bathed in a divine and filmy misted haze!"

"Nay, heart of my heart," protested the maid. "Twixt me and thee no cloud shall intervene; there is only the haze, the unkind haze."

He looked into her eyes; and the warm, welling tears shone as gems beneath the full round moon.

Thus the evenings passed; and the days

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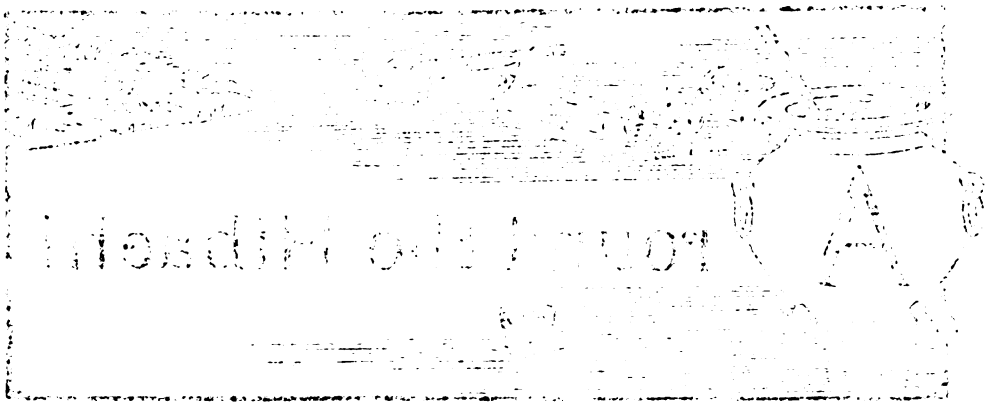

OTOMAN AT SUSA

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too came and went, and love but increased till they felt the pain that clings to all desire.

Why love should bring pain, was a problem over which the young man and maid often pondered during those later days of their passion.

And as they pondered they reached the conviction that lovers seldom come to, that the pain arose from the *distance of the awful nearness* that separated them. It was the haze, the filmy haze, the divine etherial haze of distance and distinction. Ah, was it not after all only too true that those two souls of earth could no more become one without collision and disintegration, than two orbs of heaven? The moon may woo the sea; she may tug hard at the heart of the young earth, till the whole creation groaneth and trvaileth together in pain until now, but the two dare not kiss without catastrophe.

Thus was it with the hearts of the youth and maiden, as for the last evening they went out to commune together under the spreading pines of the plain.

In the same sacred spot, consecrated by many a pledge and token, the lovers reposed once again.

Gazing aloft among the branches into the endless blue of night as she faces the uprising moon, Samuda spoke to Aje and said:

"Sec, Love, how the spines of pine seem all one to-night, though each is separate and individnal, to be sure! Blissful indeed would it be if we could thus be one, yet ourselves! What say you, O my Love? Let us be unashamed of soul!"

"Yes, beloved; inexpressibly sweet would it be, were it possible. To my mind comes back the old song:

'On the four seas
Still are the waves;
Soft blow the time-winds,
Moaning in the pines.
Blest are the fir trees
In that they meet
To grow old together.
Vain are the looks of love;
Futile the words we tell.
The dawn is near
And the hoar frost falls
On the fir tree spines;
But the twigs' dark green
Sufiers no change!
Morning and evening,
As the seasons pass,
Beneath its branches
Spines fade and fall;
Yet the tree remains green!
Its verdure keeps fresh
Through ages on ages long.
Exhalted is its fame
As the emblem of unchangableness!
The love of the fir trees
That grow old together!'

Fain would I wish, O Beloved, that we were as the pines."

And so Samuda and Aje prayed and dreamed; prayed and dreamed again with intense reverie and bewildering entrancement. And lo, when morning dawned, in the places where the lovers lay, stood two noble pines, with prospect of agelong life. And the male tree was by the people called *Namimatsu*, and the maiden tree, *Kotsumatsu*; and the pine grove itself came to be called *Otomematsubara*, the pine grove of the two lovers. And hither on moonlit evenings still come those who love; and though there be windless air and silence all about, yet a music articulate issues from the tops of the two pines, a sound sweeter to the lover's ear than any strain of harp Aeolian; for it is the whisper of the eternal youth of love.

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SPECIAL SESSION OF IMPERIAL DIET IN CONNECTION WITH THE WAR, COUNT OKUMA DELIVERING AN ADDRESS

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CURRENT JAPANESE THOUGHT

By THE EDITOR

The War

There is no doubt that the all-absorbing thought in the mind of Japan during the past few weeks has been the War in Europe. Judging from the vernacular press there is evidently a conviction that had Germany done more to coöperate with Britain the catastrophe might have been averted. Such a failure to respond to the dictates of humanity must inevitably humiliate the west in the eyes of the east. After all our arbitration treaties and talk about peace the boasted leaders of modern civilization have perpetrated what threatens to become one of the greatest wars of history, which many will take as proof of the contention that vast armaments are but an incitement to war rather than a preventive. History proves that those who want to fight will inevitably get enough of it.

Japan's Attitude

No sooner did the great European disruption take place than Japan undertook to make clear what might be expected of her in regard to the Alliance with Great Britain. There was no hesitation on the part of the Government in giving the world to understand that Japan would keep faith to the letter. If the waring nations involved England and threatened her interests in the Far East they would have to reckon with Japan as well. None more than the British and other foreigners living in the Far East felt the satisfaction of this declaration on the part of Japan. It gave them a feeling of safety that was most assuring at a time of trial and suspense. Surely those that have been prone to criticize the Alliance or regard it was out of date will henceforth be slow to adhere to such unfounded conclusions. The utility of the Anglo-Japanese Alliance never becomes so patent as at a time like the present. The circumstances go far to prove that the Alliance is just as useful to Britain as to Japan.

The Imperial Declaration

With the outbreak of the war in Europe the Imperial Government of Japan made the following official announcement:

"The Imperial Government cannot but entertain much anxiety in reference to the latest aspect of the political situation in Europe from both a political and an economic standpoint. And it goes without saying that what the Imperial Government earnestly desires is that the conflict will see a speedy solution and that peace will be restored; but in case the present war continues, the Imperial Government desires that the sphere of action will not extend to countries not actually involved, so that the Imperial Government may be able to keep a strict neutrality. It is necessary, however, that the closest attention should be paid to any further developments of the situation; and in the event of England becoming involved in the conflict, and should the terms of the Anglo-Japanese Alliance be at stake, Japan may take necessary measures for discharging her

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obligations under the Treaty. It cannot be predicted just now whether such a time will arrive or not, and it is the earnest desire of the Imperial Government that such an event will not happen, but the Government is paying the most careful attention to the situation."

National Opinion

It may be said that the vernacular press of Japan is unanimously in agreement with the Imperial Government as to the above announcement. In endorsing the attitude of the Imperial Government in case Britain is brought into the struggle the Tokyo *Asahi* says there is no doubt that Japan should and will discharge her obligations in accordance with the treaty of Alliance with Britain, and the journal compliments the authorities in having made their attitude quite clear. If Germany has violated the neutrality of Belgium, says the *Asahi*, Britain will undoubtedly be involved, and then there is nothing for it but to accept the challenge. The *Jiji Shimpo* likewise favors the timely declaration of the Imperial Government and expresses the conviction that Japan will be ready to help England in accordance with the terms of the Alliance. The *Nihon* asserts that it is the duty of Japan to protect British interests should they be menaced in the Far East. The *Hochi* and the *Chuo* also concur in the Government's attitude and declare that the rupture in Europe will make no difference as to Japan's policy in China.

Ultimatum to Germany

The earnest desire of Japan to prevent the spread of the European conflict to the Far East has proved a hope against hope, and the Imperial Government was obliged to send the following ultimatum to Germany; "Considering it highly important and necessary, in the present situation, to take measures to remove all causes of disturbance to the peace of the Far East and to safeguard the general interests contemplated by the Anglo-Japanese Alliance, in order to secure a firm and enduring peace in Eastern Asia, establishment of which is the aim of the said Agreement, the Imperial Japanese Government sincerely believe it their duty to give advice to the Imperial German Government to carry out the following two propositions: 1st.—To withdraw immediately from the Japanese and Chinese waters German men-of-war and armed vessels of all kinds, and to disarm at once those that cannot be so withdrawn. 2nd.—To deliver on a date not later than September 15th, 1914, to the Imperial Japanese Authorities, without condition or compensation, the entire leased territory of Kiaochou with a view to eventual restoration of the same to China. The Imperial Japanese Government announce at the same time that in the event of their not receiving by noon August 23rd, 1914, the answer of the Imperial German Government singnifying an unconditional acceptance of the advice offered by the Imperial Japanese Government, they will be compelled to take such action as they may deem necessary to meet the situation."

Japan Declares war

Germany's reply was awaited by the Japanese Government and people with utmost anxiety; and when the time-limit expired and no reply was forthcoming, there was nothing for the Imperial Government to do but make a formal declaration of war, which was couched in the following terms: "We, by the Grace of Heaven, Emperor of Japan, seated on the Throne occupied by the same Dynasty from time immemorial, do hereby make the following proclamation to all our brave and loyal subjects: We hereby declare war against Germany, and We command our army and navy to carry on hostilities against that Empire with all their strength, and We also command all Our competent authorities to make every effort, in pursuance of their respective duties, to attain the national aim, by all the means within the limits of the law of nations. Since the outbreak of the present war in Europe, the calamitous effects of which We view with grave concern, We, on Our part, have entertained hopes of preserving the peace of the Far East by the maintenance of strict neutrality. But the action of Germany has at length compelled Great Britain, Our Ally, to open hostilities against that country; and Germany is at Kiaochou, its leased territory in China, busy with warlike preparations, while its armed

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vessels, cruising the seas of East Asia, are threatening Our commerce and that of Our Ally. The peace of the Far East is thus in jeopardy. Accordingly, our Government and that of His Britannic Majesty, after full and frank communication with each other, agreed to take such measures as may be necessary for the protection of the general interests contemplated in the Agreement of Alliance; and We, on Our part, being desirous to attain that object by peaceful means, commanded Our Government, to offer, with sincerity, an advice to the Imperial German Government. By the last day appointed for the purpose, however, Our Government failed to receive an answer accepting their advice. It is with profound regret that we, in spite of Our ardent devotion to the cause of peace, are thus compelled to declare war, especially at this early period of Our reign, and while We are still in mourning for Our lamented Mother. It is Our earnest wish that, by the loyalty and valor of Our faithful subjects, peace may soon be restored and the glory of the Empire be enhanced."

Sequel to Volcanic Eruption

The devastating eruption which destroyed the island of Sakurajima in southern Japan, is still fresh in the world's mind; and now comes a report from Kagoshima, the city just opposite the scene of devastation, to the effect that the surveyors from the Military headquarters there have found that the land on which the city of Kagoshima stands, has subsided nearly eight inches as the result of the eruption of Sakurajima. It is further reported that Shigetomi, a village at the head of the bay, has subsided about 30 inches. An unmistakable evidence of the change brought about by the subsidence of the land was the fact that not long ago, during a high sea, the reclaimed land at Kagoshima was overrun by the waves.

Profits on Imperial Railways

The average return of the Government railways on the capital invested, including the price paid for the nationalisation of the railways, on the final accounts for the last fiscal year is 6 per cent. The rate for each line is as follows:—

	Profit. Per cent
Tokaido...	13.3
Chikuho...	8.2
North-Eastern	7.2
Sanyo	7.1
Kwansai	6.1
Kagoshima	5.2
Hokuroku	4.8
Shinyetsu	4.2
Sobu	3.4
Nagasaki	2.9
Oita	2.4
Sanuki	2.2
Sanin	1.4
Tokushima	0.08
Miyasaki (loss)	—1.5

In the Government returns these are divided into two categories—over 5 per cent., and under 5 per cent., presumably to show which lines are earning the interest that has to be paid on the money borrowed to buy them up.

The authorities state that the return of the Hokkaido Railway on the capital invested is a little over 1 per cent. Most lines in the Hokkaido are less profitable than the lines on the main island, but, being a colonial railway, they cannot be compared with the other lines. The price paid for the Sanyo line includes the cost of the Shikoku line, so that the return on this line appears smaller than it actually is.

The War and Japanese Finance

The war in Europe will doubtless have a detrimental effect on the trade of Japan, as well as on that of the world at large. The requisitioning of so many merchant ships by the nations involved in the conflict is in itself sufficient to deal a heavy blow at trade. In Japan, however, the stress will be felt in financial circles as much as in the department of commerce. The item likely to be most seriously affected is the customs revenue. The last Budget estimated the customs returns for the year at ¥54,000,000, the authorities basing the estimate on the natural increase promised by the progress of trade during the last three years. The records show, moreover, that in the first half of the year the imports are for the most part raw materials, while in the second half they are usually manufactures and valuables, which leads the customs authorities to expect a much larger revenue during the last half of the year. The present

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European conflict breaks into the second half of the year and greatly decreases the customs revenue. Thus the result of the European complications on Japanese finance will prove a good deal more serious than had they occurred earlier. Should the war be somewhat prolonged the effect would be yet more detrimental to the interests of Japan. The Finance Department is investigating the various circumstances affecting revenue, especially in regard to the world's markets and their possible effects on Japanese economics and finance, with the hope of taking steps to recover or prevent loss of revenue.

Eucken Will Not Come Among the many unfortunate results of the war in Europe is the news that Professor Eucken of Jena will not be able to make his promised visit to Japan to lecture at the Imperial and other universities here. This outcome is all the more to be regretted in view of the vital subject with which the greatest of modern philosophers intended to deal in his lectures in Japan. Professor Eucken, on being approached by a friend as to the import of his lectures to be delivered in Japan, said, in answer to the question, whether he intended to expound the need of Christianity as a universal religion, that he was convinced that Christianity could not remain one among many religions: it must become the universal religion of mankind. Asked what was his special message to Japan, Professor Eucken said it was a question which would take him a long time to answer. He was going, he said, to a people of whom he had a very high opinion and he hoped to carry something of value to them, and to bring back with him something of value to the West. He insisted that he wanted East and West to understand each other better; but East and West, he added, have to some extent been giving up their characteristics in order to labor for a corporate and united civilization and culture. There must be some unifying center around which all mankind can rally. Professor Eucken explained that he intended to show the Japanese where this center exists; and if he succeeded he felt sure it would be a step forward in uniting mankind on the deep things of the Spirit. One cannot survey this attitude of mind on the part of a man like Professor Eucken without repeating the regret that he is precluded from fulfilling his promise to visit Japan, which may be reckoned as not least among the ill effects of the calamitous conflict among the most civilized nations.

National Self-confidence Referring to recent expressions opinion in England as to whether Japan is losing self-respect, Dr. Sawayanagi, formerly president of the Kyoto Imperial University contends that the nation, owing to an awakening democracy, may seem to be departing from its old-time moral vigor, yet the Japanese, like all progressive countries, are bent upon adopting the best ideals, and, as a people, are as self-reliant as ever. Face to face with the stress and strain of western competition there may be in certain quarters some doubt as to national potentiality, due to a period of transition; but spasmodic movement is now being superceded by steady and purposeful progress. Optimism is justified by the fact that the nation still seeks the best in all foreign institutions. The tendency to skepticism, Dr. Sawayanagi thinks, has about run its course, and, having reached the extreme, will now return to a state of equilibrium. Fault is found with Japan for not trusting other nations more; but Dr. Sawayanagi is disposed to the opinion that Japan in some respects is trusting foreigners too much. In international relations, however, the nation is learning to insist more firmly on her rights, instead of yielding in everything, as was the policy some years ago. He further thinks that his country should in future make a point of cultivating her own powers instead of depending too much on the favor and sympathy of other nations. Excessive reliance on others is bound to weaken the prestige of a nation. There is no reason, however, why Japan should not pay to all foreign countries the respect they deserve. While disposed to agree with Dr. Sawayanagi's valuable opinion on the whole, we yet feel convinced that not sufficient realization is had by the people of Japan of the vital importance of the spiritual

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factor in national evolution and progress, nor of the neccessity of allowing reason to overcome prejudice. Willingness to stand corrected where mistakes are patent is nothing to be ashamed of, but rather to be encouraged as a mark of all truly noble minds. Western nations are continually hauling one another over the coals; and this criticism and constant brushing up against each other, have produced a high degree of polish and culture which would have been impossible were each to remain in isolation resenting all extraneous criticism. When a Japanese is good enough to criticise and correct the mistakes of the Englishman who is trying to speak or write Japanese, the latter, in so far as he is highly moral and intelligent, will be only too grateful for the assistance; but the Englishman will undoubtedly expect the Japanese to stand corrected in regard to English with an equal degree of gratitude. Herein is involved a vital principal of international relationship without which progress is impossible. Self-confidence is good, but when it is interpreted to mean teaching Greek to the Greeks, it becomes an absurd hindrance.

Reason Versus Duty

Some time ago there was an interesting article in the *Bunmei Hyoron* by Professor Kashiwai, dealing with the permanence of Japanese civilization. Speaking of the rise and fall of nations, of how some quickly appear like blossoms and as quickly pass away, while others rise slowly and persist through ages, even after the life has gone out of their civilization, Professor Kashiwai refers to how Japan arose to the zenith of power and prosperity during the Meiji era, and asks whether the era of Taisho shall be one of decline. The most important elements of civilization seem to be, first, instinct; secondly, reason and thirdly, a certain distinction between a society and a nation. The advance of civilization lies in the restraint of reason over instinct. Society cannot be permanent where reason is not fully exercised, and true civilization cannot develop without society. The development of reason does not necessarily ensure the permanence of a nation; since reason often fosters a selfish individualism. The soldier with a high development of reason is not so ready to lay down his life as the one who is led by instinct. Reason leads the soldier to have a greater hesitation in facing death. This apprehension is already felt in Japan where the soldier is not allowed to read the Bible or hear Christian sermons, lest a higher evolution of reasoning powers dispose him toward a loss of the spirit of self-sacrifice. Professor Kashiwai doubts whether the present generation is so ready to meet sacrifice as men like Saigo and his company; there is to-day more desire to share pleasures than pains. Great leaders are no longer admired for their character but for their utility. The relation between the leader and the led is no more one of loyalty and affection but of business and ambition. How to cultivate a true spirit of loyalty and readiness to sacrifice self for the sake of people and country is the great question. The author of the article under review confesses that he sees no way except by religion. Human instinct alone is blind: it propagates and prolongs life and thus increases population, but it also indulges in those vices and immoralities that interrupt civilization and prevent the birth of genius. It is on the whole true that the man who is moved chiefly by instinct is more injurious to the state than he whose instincts are controlled by high moral reason. There is no doubt that the point made here by Professor Kashiwai is well taken. He fails to note, however, that among the bravest and most selfsacrificing heroes of western warfare are the men of Christian faith, like Gordon. Such examples bear out his contention that without religion a mere intellectual development cannot produce the highest and most selfsacrificing character. Reason needs to be suffused and directed by the divine spirit if it enables a man to do his duty.

Count Okuma's Opinion

Appropos of the last paragraph, which apprehends a decline of public morality unless more attention is devoted to religious education, it is interesting to note the convictions of the Premier, Count Okuma, as expressed in an article in the *Kakusei*. In speaking on national morality the

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factor in real and evolutionary progress, nor of the necessity of allowing reason to overcome prejudice. We[illegible] to stand corrected where[illegible] are patent is nothing to be ashamed of; but rather to be encouraged as a mark of an truly noble minds. Western nations are continually handing one another over the coals; and this criticism and counter branding up against each other, have produced a high degree of polish and culture which would have been impossible were each to remain in isolation receiving all extraneous criticism. When a Japanese is good enough to criticise and correct the mistakes of the Englishman who is trying to speak or write Japanese, the latter, in so far as he is highly moral and intelligent, will be only too grateful for the assistance; but the Englishman will undoubtedly correct the Japanese so as to correct in regard to English with an equal degree of gratitude. Thereby is preserved a vital principal of international relationship without which progress is impossible. Self-confidence is good, but when it is interpreted to mean to refuse to listen to the Greeks it becomes an absurd influence.

Reason Versus Duty

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Premier refers to recent scandals and the danger of failing to recognize the ethical character of constitutional government. Japan is a constitutional country, says Count Okuma, and the Constitution must be carried out efficiently. It is a country governed by law and the law should be enforced in a beneficial manner. Japan may today be a little slack after being intoxicated with the triumph of two great wars. At a time of national inertia unhealthy and superficial notions may easily prevail. Such a condition must be attributed to superficial conceptions of public morality. If Japanese citizens only exerted themselves aright no other instruction would be necessary than that of the Imperial Rescript granted at the time of the promulgation of the Constitution, a manifesto which the late Emperor read before the Imperial Ancestral spirits at the same time, the Imperial Rescript on Education and various other teachings of the late Emperor. Should the people of Japan adhere strictly to these instructions, the morality of the nation would be exhalted, and public morality as well, without difficulty. The love of good, hatred of evil and respect for righteousness still obtain in the hearts of the Japanese. The highest morality, which is superior to that of all other nations of the world, that which is ever ready to sacrifice one's life when its country is in peril, is yet unimpaired in the souls of the people. Should this superior type of morality which the Japanese so conspicuously possess, be still further advanced and promoted, it would no doubt manifest itself in superior politics and become effective in constitutionalism and law.

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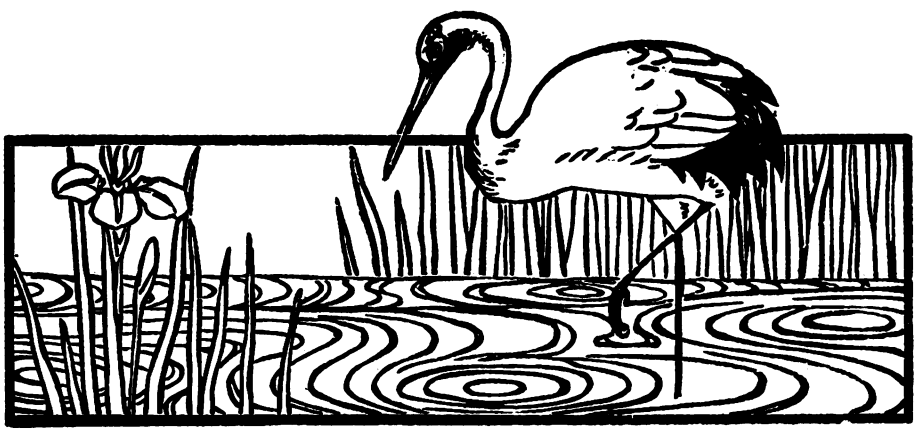

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